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# THE NEW CLARENDON SHAKESPEARE

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THE NEW CLARENDON SHAKESPEARE

# HENRY V

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*The text of Henry V here printed is complete except for the omission of eight lines of prose in III. iv, sixteen lines of prose in III. vii, and one line of verse in V i.*

As *Henry V* is a long play, this volume of *The New Clarendon Shakespeare* does not contain the Note on Shakespeare's Language by Dr. C. T. Onions which appears in other volumes of this series. In this volume important peculiarities of Shakespeare's language are pointed out in the end-notes; but readers are advised to study the fuller treatment of his language in Dr. Onions's Note in some other volume of the series.

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## GENERAL PREFACE

THIS edition of Shakespeare aims primarily at presenting the text in such a way that it can be easily read and understood. The language of Shakespeare presents considerable difficulties to the beginner, difficulties which are soon forgotten and overlooked by readers who are familiar with the plays. The answers of examination candidates often reveal unexpected ignorance of quite ordinary Shakespearian phraseology and vocabulary. In the notes, therefore, the main emphasis has been placed on the interpretation of words and phrases. Textual and linguistic matter, to which much space was given in the old Clarendon Press editions of Wright and Clark, has been kept in the background, but explanation is prominent. The notes have been divided; words and phrases capable of a short explanation are glossed at the foot of the page, while the more difficult passages are treated after the text in the general commentary.

In the commentary alternative explanations and the mention of critics by name have been avoided as far as possible; on the other hand there are a number of less elementary notes on textual points and other matters not strictly necessary for younger students, and these appear in smaller type and within square brackets.

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## INTRODUCTION

EXCEPT for an unfinished draft of *Henry VIII*, completed later by John Fletcher, *Henry V* was the last of Shakespeare's varied experiments with the 'History' or chronicle-play. *Henry VI* (1590-2) and *King John* (1596-7) had been merely adaptations of earlier plays. *Richard III* (1592-3), although termed a tragedy, had been little more than a melodrama. *Richard II* (1595-6) had risen nearer to the level of high tragedy. In the two parts of *Henry IV* (1597-8) the unexciting historical material provided by two rebellions had been enlivened by a large admixture of comedy centring in the inimitable Falstaff. At one time Shakespeare apparently contemplated treating the reign of Henry V in much the same manner as that which had proved so successful in *Henry IV*; for in the epilogue to 2 *Henry IV* he gave this promise: 'If you be not too much cloyed with fat meat, our humble author will continue the story, with Sir John in it, and make you merry with fair Katherine of France.' When he actually came to 'continue the story', however, Shakespeare decided that yet another form of treatment was required. There could be no place here for a Falstaff to whom honour was a word and cowardice a jest. Some comic elements might be retained, but only to diversify an epic of national triumph. For the glory of Agincourt must be celebrated with rhetorical fervour and ardent acclaim.

### THE DATE OF THE PLAY

As the epilogue to 2 *Henry IV* promised that a play about Henry V would follow, *Henry V* must be placed later than 2 *Henry IV*, of which the probable date is 1597-8. Moreover, *Henry V* is not mentioned in the list of Shakespeare's plays given by Francis Meres in his *Palladis Tamia*,

published in 1598. On the other hand, *Henry V* must have been written not later than 1600, the year in which the shortened Quarto version of the play was published (cf. p. 8.) All this evidence, converging on the years 1598 and 1599, is brought to a more definite point by the inference to be drawn from ll. 29–34 of the speech by Chorus introducing Act V. From this passage, clearly referring to the expedition of the Earl of Essex to Ireland in 1599 (cf. the note on p. 170), we conclude that *Henry V* was finished and produced about midsummer 1599. The style of the play, vigorous and well developed, but more regular in metre than Shakespeare's later plays, helps to confirm this date.

#### SOURCES OF THE PLAY

In writing *Henry V* Shakespeare may have recalled scenes in a play written some time before 1588, entitled *The Famous Victories of Henry V*. Traces of this play appear (1) in details concerning the Dauphin's present of tennis-balls (cf. notes on i. ii. 254–82); (2) in the devising of a comic scene in which a French soldier pleads for mercy (iv. iv); (3) in depicting humorously a scene in which King Henry woos the Princess Katherine. But these resemblances are probably due to Shakespeare's general recollection of the earlier play rather than deliberate imitation.

The main source from which he drew his material for *Henry V* was his usual authority for plays on English History—Raphael Holinshed's *Chronicles of England, Scotland, and Ireland*. Of this Shakespeare apparently used the second edition, 1586–7 (cf. note on i. ii. 35).

A comparison of Shakespeare's *Henry V* with Holinshed's account of the reign affords a fascinating opportunity of watching Shakespeare at work, choosing one incident, rejecting another, adapting, patching, piecing together scattered fragments to form a coherent picture.

In Appendix III will be found some passages from

Holinshed from which Shakespeare borrowed substantially. But to appreciate Shakespeare's workmanship more fully the student of *Henry V* should read the whole account of Henry's reign as given by Holinshed, or at least the first third of it and the concluding sketch of Henry's character. He can then see what cumbrous material lay before Shakespeare, and can appreciate how skilfully he selected the incidents for his play. Shakespeare knew well enough that to the ordinary Englishman the reign of Henry V meant just Agincourt, and that nothing else in his reign would have much significance for a popular audience. So he paid scant attention to the first dozen paragraphs of Holinshed's narrative of the reign, and then settled down to a patient bit of carpentry to knock together a first Act from Holinshed's account of how the clergy stirred up the king to invade France. After this it was necessary to find material to fill up Acts II and III so that the climax of Agincourt might not come too early in the play. For Act II he used Holinshed's account of a conspiracy at Southampton, and added to this two scenes presenting Falstaff's satellites, whom the audience, from recollections of *Henry IV*, would hope to see again in this play, and he included an account of Falstaff's death to show that Falstaff himself would not appear in *Henry V*. He also put together from passages in Holinshed a scene at the French court, realizing that scenes presenting contrasts between the English and the French would lead dramatically towards the ultimate conflict. He continued this method in Act III, using some details from Holinshed to present the siege of Harfleur, a council at the French court, and the French herald's visit to King Henry, but adding humorous sketches of soldiers and officers in the English army and another picture of the over-confident French nobles. With Act IV he brings us to Agincourt: but the first and longest scene, depicting the English camp before the battle, is

entirely his own; the second, another contrasting picture of the French lords, is almost wholly independent of Holinshed; and the third, built up into a final impression of the English army's resolution, is elaborated from a few mere hints in the *Chronicles*. In fact, he uses very little of Holinshed's account of the actual battle, realizing only too keenly, as the speeches of Chorus show, that the battle could not be presented adequately on the stage. He takes a few details from Holinshed of the concluding episodes on the battlefield, accepts a longer passage recording the losses on both sides, but again ckes out these borrowings by a good deal of comic matter.

For the concluding Act he makes little use of Holinshed, although two-thirds of Holinshed's narrative of the reign is concerned with affairs subsequent to Agincourt. For the speech of Chorus he borrows details from Holinshed's account of Henry's triumphant return to London; but he ignores pages and pages of the record of the later campaigns in France, and builds up his own picture of the negotiations at Troyes, accepting only one phrase from Holinshed's lengthy particulars of the treaty; and he brings the play to a cheerful ending by a wooing scene which owes something to *The Famous Victories*, but nothing to Holinshed.

So history is made to spring to life. The secrets of the art seem to be a readiness to make dull material relatively interesting if it is useful, a keen eye for dramatic incidents more suitable to his purpose, a fertile gift of comic invention, an unfailing vitality of portraiture, and inexhaustible resources of vigorous rhetoric and poetic description.

#### THE TEXT OF THE PLAY

A very imperfect version of *Henry V*, printed by Thomas Creede, was published by Thomas Millington and John Busby in 1600; this was in quarto form, and we refer to it as Q. It was probably an unauthorized piratical publication,

for *Henry V* was one of four plays entered in the Stationers' Register on 4 August 1600, as books to be 'staied', i.e. held up. A much fuller and far better version of the play was printed in the First Folio of 1623; we refer to this as F.

[This First Folio was the first collected edition of Shakespeare's works, and was put out seven years after his death by Heminge and Condell, two of his fellow-actors. They claimed that they were publishing the plays 'according to the True Originall Copies', and that some which previously had only been available in 'diverse stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes of injurious impostors', were now offered to the public 'cur'd, and perfect of their limbes'. While this claim cannot be granted for all the plays, it certainly appears to be justified in regard to *Henry V*. For, when compared with the version in F, the Q text of this play is found to be full of imperfections: it is less than half the length of the F version; it omits all the speeches of Chorus, and the whole of i. i, iii. i. and iv. ii; it cuts out or curtails many of the longer speeches; it prints the prose as if it were verse; and it is so full of errors and blunders that it is thought to have been obtained, not from a playhouse manuscript, but from shorthand notes of a performance. In general the text of F is so superior that it should be departed from only where it is clearly defective.

For the present edition the text of the Oxford Shakespeare has been followed in the main; but F readings have been restored at many points, and a new emendation is made in v. ii. 252. The stage-directions have also been brought into closer conformity with those given in F. Similarly, the punctuation of F, which often has valuable dramatic significance in indicating the placing and relative lengths of pauses, has been frequently restored with such modifications as may be required to keep the syntax clear. An excellent illustration of the dramatic value of the punctuation of F is to be seen in v. i. 43-4.

The following readings from Q are accepted as making better sense than the corresponding readings in F, or rectifying metrical irregularity: i. ii. 197, *majesty* (F, *majesties*); i. ii. 212, *End* (F, *And*); ii. i. 22, *mare* (F, *name*); ii. i. 68, *thee defy* (F, *defy*



*thee*); II. i. 100-1 (F omits Nym's speech); II. ii. 75, *hath* (F, *have*); II. ii. 176, *have* (F omits); II. iii. 47, *word* (F, *world*); II. iv. 107, *pinning* (F, *privity*); III. vi. 109, *lenity* (F, *levity*); IV. i. 300, *friends* (F, *friend*); IV. iii. 48 (F omits this line); IV. v. 12, *honour* (F omits); IV. v. 16, *Whilst by a slave* (F, *Whilst a base slave*).

The following minor emendations of F have been accepted from the later Folios and early editors: (a) from F 2 (1632): II. ii. 87, *him* (F omits); II. ii. 159, *I* (F omits); III. i. 17, *noblest* (F, *noblisht*); III. vii. 13, *pasterns* (F, *postures*); IV. vii. 107, *countryman* (F, *countrymen*); IV. viii. 108, *we* (F, *me*); V. Chorus. 10, *with wives* (F, *wives*); V. ii. 12, *England* (F, *Ireland*); (b) from F 3 (1664): I. ii. 131, *blood* (F, *bloods*); V. i. 83, *swear* (F, *swore*); (c) from F 4 (1685): III. i. 24, *men* (F, *me*); V. ii. 45, *fumitory* (F, *femetary*); (d) from Rowe: III. i. 7, *summon* (F, *commune*); III. i. 32, *Straining* (F, *Straying*); III. iii. 35, *Defile* (F, *Desire*); III. vii. 50, *truie* (F, *leuye*); V. ii. 50, *all* (F, *withall*); (e) from Pope: II. i. 75-8, *enough. Go to*; (F, *enough to go to*); IV. iii. 44, *live . . . see* (F, *see . . . live*); (f) from Theobald: II. iii. 16, *a' babbled* (F, *a Table*); III. v. 46, *knights* (F, *kings*); IV. vi. 34, *mistful* (F, *mixtfull*); V. ii. 354, *paction* (F, *pation*); (g) from Malone: II. ii. 139, *To mark the full-fraught man* (F, *To make thee full fraught man*); IV. vii. 75, *their* (F, *with*).

*Note on Act-division and Scene-division.* In the Elizabethan theatre there were no intervals between the scenes within an act, for there was no scenery to change. It is uncertain whether Shakespeare's plays were performed in his lifetime with intervals between the acts. The absence of act-divisions in Quartos suggests continuous performance: on the other hand, the provision of act-divisions for most plays in F suggests that his fellow-players were accustomed to act-intervals at any rate by 1623, and their act-divisions usually (but not always) occur at significant points in the development of the plot, as though Shakespeare usually devised suitable stages in the action for pauses between the acts. F divides *Henry V* into acts, but at the wrong places in three instances, beginning Acts II and III at the third and fourth speeches of Chorus, and Act IV at what is now printed as IV. vii. Clearly the act-divisions should come before each speech of Chorus. But although F marks the act-

divisions wrongly, the dividing of the play into five sections by the speeches of Chorus is a strong argument for the view that the play was designed to be performed with act-intervals.

The unnecessary division into scenes was made by Rowe in his edition of Shakespeare's plays in 1709. The still more unnecessary statements of the supposed location of each scene were begun by other editors in the eighteenth century. Shakespeare did not need them. His plays were originally performed with little or no scenery, and he always worked into the dialogue any necessary information about the time and place.]

### THE PLOT OF THE PLAY

I. Chorus, as a Prologue, apologizes for the theatre's inadequate presentation of great historical events.

I. i. The Archbishop of Canterbury and the Bishop of Ely express apprehensions in regard to a proposal made in parliament to confiscate church lands; having discussed the remarkable change in Henry's character since his accession, the archbishop reveals that he is encouraging the king to consider an invasion of France.

I. ii. The archbishop expounds to the king his view that the Salique law is invalid, and that Henry is entitled to claim the French throne. Ambassadors from France bring a scornful present of tennis-balls from the Dauphin, and are informed by Henry of his determination to invade France.

II. Chorus describes the preparations of the English army, and announces a conspiracy against Henry.

II. i. Pistol, Nym, and Bardolph, old associates of Falstaff, now preparing to go as soldiers to France, are introduced in quarrelsome humour, and news is brought that Falstaff is ill.

II. ii. The conspiracy against Henry is exposed.

II. iii. Falstaff's death is described.

II. iv. The French king and his nobles discuss the English invasion, and Exeter comes as an ambassador to present Henry's claim to the throne of France.

III. Chorus describes the English fleet crossing to France, and the commencement of the siege of Harfleur.

III. i. An inspiring speech from Henry encourages his troops in the attack on Harfleur.

III. ii. The boy who had been Falstaff's page describes Pistol, Nym, and Bardolph; and an amusing discussion follows between four officers representing national types, English, Welsh, Scotch, and Irish.

III. iii. Henry summons Harfleur to capitulate, and the Governor surrenders the town.

III. iv. Princess Katherine of France is given an amusing lesson in English by her waiting-woman.

III. v. The French lords talk contemptuously of the English, and the French king determines to oppose the invaders and to demand ransom from King Henry.

III. vi. The Welsh captain, Fluellen, refuses Pistol's request that he should intercede for the life of Bardolph, who has been condemned to death for theft. King Henry informs the French herald that he will continue his march.

III. vii. The French lords jest on the eve of battle.

IV. Chorus describes the night before the battle of Agincourt, vividly picturing the condition and behaviour of the opposing armies.

IV. i. King Henry talks to Pistol, listens to Fluellen talking to Gower, an English captain, and is drawn into a long argument with three soldiers about the king's responsibilities, which leads to his exchanging gloves with one of them, Williams, as gages to be challenged if they meet later. Left alone, Henry soliloquizes on the cares of kingship, and prays that his soldiers may have courage and that his father's usurpation of the throne and the murder of Richard II may be forgiven.

IV. ii. The French lords scornfully discuss the sorry condition of the English army.

IV. iii. Henry, hearing Westmorland wish for 10,000

more men from England, cheerfully encourages his lords to think of the honour to be gained by fighting against great odds. With equal spirit he rejects the French herald's suggestion that he should escape by paying ransom.

IV. iv. A captured French soldier, comically terrified of Pistol, offers him 200 crowns to spare his life.

IV. v. With shame the French lords admit defeat.

IV. vi. Exeter describes the death of Suffolk and York.

IV. vii. Fluellen quaintly compares King Henry and Alexander the Great. The French herald requests permission to search for the bodies of dead French nobles and bury them. King Henry gives Williams's glove to Fluellen.

IV. viii. Williams, seeing his glove in Fluellen's cap, challenges him. King Henry produces the companion glove to the one that Williams had received, thus revealing that it was himself whom Williams had undertaken to challenge; but he gives him a reward to show that he has taken no offence. An English herald brings lists setting out the enormous losses of the French and the few English dead. King Henry orders that praise shall be offered to God.

V. Chorus describes the triumphal welcome given to the king on his return to England, mentions the emperor's attempt to arrange negotiations for peace, and then, confessing that much is omitted, directs the audience to return in imagination to France.

V. i. Fluellen and Pistol meet again, and Fluellen compels Pistol to eat a leek.

V. ii. King Henry and English lords visit the French court. The Duke of Burgundy describes the desolate condition of France and her need of peace. The French king consents to reconsider Henry's terms. Henry is left with the princess Katherine, and in bluff soldier fashion persuades her to accept him as her husband. The court reassembles; and the play ends with expressions of hope that friendship will develop between the two countries as a

result of the approaching marriage. In an epilogue Chorus humbly apologizes for the play's imperfections.

#### THE PLAY ON THE SHAKESPEARIAN STAGE

An Elizabethan theatre, of which a sketch is given in other volumes of *The New Clarendon Shakespeare*, was a very different affair from a modern one. The latter, a 'picture stage' in which the audience may be said to constitute the 'fourth wall' of a room, aims at illusion: the former, in which the stage was a platform thrust out among an audience, could not hope for this. The platform constituted the front or main stage. At the back was a recess fitted with curtains, which could be drawn together to shut off the recess, or apart to allow the recess to be used as an inner or rear stage. In no scene in *Henry V* is there any definite indication that the use of the inner stage would be required; but perhaps the curtains would be drawn back to reveal a throne in the recess for court scenes (I. ii, II. iv, III. iv and v, and v. ii). Above the recess was a gallery, which could be used as the balcony of a house or the walls of a city, e.g. the walls of Harfleur in III. i-iii. The various entrances were all well towards the back, so that some time elapsed between a character's appearing and his reaching the front of the stage. Most entries were probably made through doors at either side of the stage a little in front of the recess; the use of both these doors at once is illustrated by the stage-direction for the entry of the French and English processions at the beginning of v. ii. As there was no means of closing the main or outer stage, provision had to be made in the dialogue for characters to have reason to depart at the end of a scene. To secure time for filling or clearing the stage in orderly fashion when a crowd of courtiers or soldiers had to occupy or leave it, music was frequently employed to dignify a processional entry or departure, as in II. iv, III. iii, and v. ii. There was little in

the way of scenery, but some movable properties were used, e.g. the scaling-ladders to indicate a siege in III. i.

For such a play as *Henry V*, the bare Elizabethan stage was in some respects an advantage, in others a handicap. It encouraged fine rhetorical declamation, and this Shakespeare provided amply in *Henry V*, for the historical scenes are mainly an affair of speeches, with magnificent and famous examples in such stirring lines as Henry's addresses to the troops at Harfleur and to Westmorland and other lords at Agincourt. The absence of scenery also facilitated a rapid transference of the action from one supposed location to another, although in fact Shakespeare did not require the audience to imagine so many changes of scene as the scene-divisions of a modern text suggest (cf. note on pp. 10-11). He could choose what incidents he wished to dramatize without having to trouble himself about problems of changing the scenery.

On the other hand, Shakespeare certainly felt that it was difficult to do justice to such a play as *Henry V* on the limited Elizabethan stage. Of this feeling the speeches of Chorus are indisputable proof, frankly admitting that the 'cockpit' of the 'wooden O' was inadequate for a play of such wide scope, and that a battle 'with four or five most vile and ragged foils' would disgrace the name of Agincourt. Yet the speeches of Chorus which are employed to admit these defects become also the instrument for rectifying the deficiency: for in these speeches, by vigorous use of his poetic powers, Shakespeare paints such glowing pictures of the affairs which cannot be presented in action that they are as vivid to the imagination as if they were visibly enacted. So surely does Shakespeare transmute his loss to gain by the splendour of these descriptions that Garrick, when he produced *Henry V*, chose to declaim the speeches of Chorus rather than to act the hero-king.

## DRAMATIS PERSONAE

KING HENRY THE FIFTH.

DUKE OF CLARENCE,

DUKE OF GLOUCESTER, } Brothers to the King.

DUKE OF BEDFORD,

DUKE OF EXETER, Uncle to the King.

DUKE OF YORK, Cousin to the King.

EARLS OF SALISBURY, WESTMORLAND, WARWICK, and HUNTINGDON.

ARCHBISHOP OF CANTERBURY.

BISHOP OF ELY.

EARL OF CAMBRIDGE.

LORD SCROOP OF MASHAM.

SIR THOMAS GREY.

SIR THOMAS ERPINGHAM, GOWER, FLUELLEN, MACMORRIS, JAMY,

Officers in King Henry's Army.

BATES, COURT, WILLIAMS, Soldiers in the same.

PISTOL, NYM, BARDOLPH.

Boy.

A Herald.

CHARLES THE SIXTH, King of France.

LEWIS, the Dauphin.

DUKES OF BURGUNDY, ORLEANS, BOURBON, BERRI, and BRETAGNE.

The CONSTABLE OF FRANCE.

RAMBURES, BEAUMONT and GRANDPRÉ, French Lords.

MONTJOY, a French Herald.

Governor of Harfleur.

Ambassadors to the King of England.

ISABEL, Queen of France.

KATHERINE, Daughter to Charles and Isabel.

ALICE, a Lady attending on the Princess Katherine.

Hostess of the Boar's Head Tavern, formerly Mistress Quickly, and  
now married to Pistol.

Lords, Ladies, Officers, French and English Soldiers, Citizens, Mes-  
sengers, and Attendants.

Chorus.

SCENE.—*England; afterwards France.*

## THE LIFE OF KING HENRY THE FIFTH

*Enter Chorus.*

*Chorus.* O for a Muse of fire, that would ascend  
The brightest heaven of invention ;  
A kingdom for a stage, princes to act,  
And monarchs to behold the swelling scene!  
Then should the war-like Harry, like himself, 5  
Assume the port of Mars ; and at his heels  
Leash'd in like hounds, should famine, sword, and fire  
Crouch for employment. But pardon, gentles all,  
The flat unraised spirits that hath dar'd  
On this unworthy scaffold to bring forth 10  
So great an object. Can this cockpit hold  
The vasty fields of France ? or may we cram  
Within this wooden O the very casques  
That did affright the air at Agincourt ?  
O, pardon ! since a crooked figure may 15  
Attest in little place a million ;  
And let us, ciphers to this great accompt,  
On your imaginary forces work.  
Suppose within the girdle of these walls

*Glossarial notes on the meanings of words and phrases are printed at the foot of the page. Other notes are printed in the commentary at the end. The sign [N] in the footnotes indicates that a further note on the same line will be found in the commentary.*

2 **invention**: imagination [N]. 4 **swelling**: imposing, developing in grandeur. 5 **like himself**: like his actual historical self. 6 **port**: bearing. **Mars**: the god of war. 8 **gentles all**: all you gentlemen and gentlewomen. 9 **flat unraised**: dull and un-aspiring [N]. 10 **scaffold**: stage [N]. 15 **crooked**: bent, rounded (i.e. the figure 0). 16 **Attest**: certify [N]. 17 **accompt**: account, reckoning [N]. 18 **imaginary forces**: powers of imagination. 19 **these walls**: i.e. the walls of the theatre.



Are now confin'd two mighty monarchies,  
 Whose high upreared and abutting fronts  
 The perilous narrow ocean parts asunder:  
 Piece out our imperfections with your thoughts:  
 Into a thousand parts divide one man,  
 And make imaginary púissance; 25  
 Think when we talk of horses that you see them  
 Printing their proud hoofs i' the receiving earth;  
 For 'tis your thoughts that now must deck our kings,  
 Carry them here and there, jumping o'er times,  
 Turning th' accomplishment of many years 30  
 Into an hour-glass: for the which supply,  
 Admit me Chorus to this history;  
 Who prologue-like your humble patience pray,  
 Gently to hear, kindly to judge our play. [Exit.

## ACT I

*Scene I.* ENGLAND. KING HENRY'S PALACE

*Enter the* ARCHBISHOP OF CANTERBURY *and*  
*the* BISHOP OF ELY.

*Canterbury.* My lord, I'll tell you; that self bill is urg'd,  
 Which in th' eleventh year of the last king's reign  
 Was like, and had indeed against us pass'd,  
 But that the scrambling and unquiet time  
 Did push it out of further question. 5

*Ely.* But how, my lord, shall we resist it now?

23 **Piece out:** eke out, supplement.      25 **puissance:** power,  
 armed force.      30-1 **Turning . . . hour-glass:** changing into an  
 hour's length what took many years to accomplish [N].      31 **for the**  
**which supply:** for the supply of which [N].      1 **self:** same [N].  
 3 **Was like, and had:** was likely to have passed, and would have.  
 4 **scrambling:** contentious, disturbed by struggles.      5 **question:**  
 consideration.

*Canterbury.* It must be thought on. If it pass against us,  
 We lose the better half of our possession;  
 For all the temporal lands which men devout  
 By testament have given to the church 10  
 Would they strip from us; being valu'd thus:  
 As much as would maintain, to the king's honour,  
 Full fifteen earls, and fifteen hundred knights,  
 Six thousand and two hundred good esquires;  
 And, to relief of lazars, and weak age 15  
 Of indigent faint souls past corporal toil,  
 A hundred almshouses right well supplied;  
 And to the coffers of the king beside,  
 A thousand pounds by th' year. Thus runs the bill.

*Ely.* This would drink deep.

*Canterbury.* 'Twould drink the cup and all.

*Ely.* But what prevention? 21

*Canterbury.* The king is full of grace and fair regard.

*Ely.* And a true lover of the holy church.

*Canterbury.* The courses of his youth promis'd it not.  
 The breath no sooner left his father's body, 25  
 But that his wildness, mortified in him,  
 Seem'd to die too; yea, at that very moment,  
 Consideration like an angel came,  
 And whipp'd th' offending Adam out of him,  
 Leaving his body as a paradise, 30  
 T' envelop and contain celestial spirits.  
 Never was such a sudden scholar made;  
 Never came reformation in a flood,  
 With such a heady currence, scouring faults;  
 Nor never Hydra-headed wilfulness 35

9 **temporal:** secular. 15 **to relief:** for the relief. **lazars:**  
 poor diseased persons. **age:** old age. 16 **indigent:** needy.  
 21 **what prevention?:** what can we do to prevent it? 22 **regard:**  
 intention. 24 **courses:** habits. 28 **Consideration:** thought-  
 fulness [N]. 31 **envelop:** enclose. 34 **heady currence:**  
 impetuous current. **scouring:** roughly removing [N].

So soon did lose his seat, and all at once,  
As in this king.

*Ely.* We are blessed in the change.

*Canterbury.* Hear him but reason in divinity,  
And, all-admiring, with an inward wish  
You would desire the king were made a prelate: 40  
Hear him debate of commonwealth affairs,  
You would say it hath been all in all his study:  
List his discourse of war, and you shall hear  
A fearful battle render'd you in music:  
Turn him to any cause of policy, 45  
The Gordian knot of it he will unloose,  
Familiar as his garter; that, when he speaks,  
The air, a charter'd libertine, is still,  
And the mute wonder lurketh in men's ears,  
To steal his sweet and honey'd sentences; 50  
So that the art and practic part of life  
Must be the mistress to this theoric:  
Which is a wonder how his Grace should glean it,  
Since his addiction was to courses vain,  
His companies unletter'd, rude, and shallow, 55  
His hours fill'd up with riots, banquets, sports;  
And never noted in him any study,  
Any retirement, any sequestration  
From open haunts and popularity.

36 **seat**: established position. 45 **cause**: matter. 47 **that**: so that. 48 a **charter'd libertine**: like one privileged to follow his own inclinations. 50 **sentences**: pronouncements. 51 **the art and practic part**: practical skill and experience. 52 **the mistress to this theoric**: the directing influence guiding this theory. 53 **Which**: and it. 54 **addiction**: inclination. **vain**: foolish. 55 **companies**: companionships (the plural of 'company'). **unletter'd**: uneducated. **rude**: unrefined, rough. 57 **never noted**: never was there noted. 58 **sequestration**: seclusion, shutting himself off. 59 **open haunts and popularity**: public resorts and keeping company with the common people.

*Ely.* The strawberry grows underneath the nettle,  
 And wholesome berries thrive and ripen best  
 Neighbour'd by fruit of baser quality:  
 And so the prince obscur'd his contemplation  
 Under the veil of wildness; which, no doubt,  
 Grew like the summer grass, fastest by night,  
 Unseen, yet crecive in his faculty. 65

*Canterbury.* It must be so; for miracles are ceas'd;  
 And therefore we must needs admit the means  
 How things are perfected.

*Ely.* But, my good lord,  
 How now for mitigation of this bill 70  
 Urg'd by the commons? Doth his majesty  
 Incline to it, or no?

*Canterbury.* He seems indifferent,  
 Or rather swaying more upon our part  
 Than cherishing th' exhibitors against us;  
 For I have made an offer to his majesty, 75  
 Upon our spiritual convocation,  
 And in regard of causes now in hand,  
 Which I have open'd to his Grace at large,  
 As touching France, to give a greater sum  
 Than ever at one time the clergy yet 80  
 Did to his predecessors part withal.

*Ely.* How did this offer seem receiv'd, my lord?

*Canterbury.* With good acceptance of his majesty;  
 Save that there was not time enough to hear,—  
 As I perceiv'd his Grace would fain have done,— 85  
 The severals and unhidden passages

63 **obscur'd his contemplation**: concealed his thoughtfulness.  
 64 **which**: i.e. his contemplation (thoughtfulness). 66 **crecive**  
**in his faculty**: growing as it is naturally disposed to do [N]. 74  
**exhibitors**: introducers (of the bill). 76 **Upon**: in dependence  
 upon, as authorized by. 77 **in regard of**: with respect to. 78  
**open'd**: disclosed. 81 **withal**: with. 86 **severals and**  
**unhidden passages**: details and clearly established lines of descent.

Of his true titles to some certain dukedoms,  
And generally to the crown and seat of France,  
Deriv'd from Edward, his great-grandfather.

*Ely.* What was th' impediment that broke this off? 90

*Canterbury.* The French ambassador upon that instant  
Crav'd audience; and the hour I think is come  
To give him hearing: is it four o'clock?

*Ely.* It is.

*Canterbury.* Then go we in to know his embassy; 95  
Which I could with a ready guess declare  
Before the Frenchman speak a word of it.

*Ely.* I'll wait upon you, and I long to hear it. [*Exeunt.*]

## Scene II. THE SAME

*Enter* KING HENRY, GLOUCESTER, BEDFORD, CLARENCE,  
WARWICK, WESTMORLAND, and EXETER.

*King Henry.* Where is my gracious lord of Canterbury?

*Exeter.* Not here in presence.

*King Henry.* Send for him, good uncle.

[*EXETER goes out to send a messenger, and returns.*]

*Westmorland.* Shall we call in th' ambassador, my liege?

*King Henry.* Not yet, my cousin: we would be resolv'd,  
Before we hear him, of some things of weight 5  
That task our thoughts, concerning us and France.

*Enter the* ARCHBISHOP OF CANTERBURY *and*  
*the* BISHOP OF ELY.

*Cant.* God and his angels guard your sacred throne,  
And make you long become it!

*King Henry.* Sure, we thank you.  
My learned lord, we pray you to proceed,

88 **seat**: throne. 95 **embassy**: message as an ambassador.  
4 **resolv'd**: satisfied, set free from doubt. 6 **task**: occupy, put  
a strain upon. 8 **become**: adorn.

And justly and religiously unfold 10  
 Why the law Salique that they have in France  
 Oe should, or should not, bar us in our claim.  
 And God forbid, my dear and faithful lord,  
 That you should fashion, wrest, or bow your reading,  
 Or nicely charge your understanding soul 15  
 With opening titles miscreate, whose right  
 Suits not in native colours with the truth;  
 For God doth know how many now in health  
 Shall drop their blood in approbation  
 Of what your reverence shall incite us to. 20  
 Therefore take heed how you impawn our person,  
 How you awake our sleeping sword of war:  
 We charge you in the name of God, take heed;  
 For never two such kingdoms did contend  
 Without much fall of blood, whose guiltless drops 25  
 Are every one a woe, a sore complaint,  
 'Gainst him whose wrongs gives edge unto the swords  
 That makes such waste in brief mortality.  
 Under this conjuration speak, my lord,  
 For we will hear, note, and believe in heart, 30  
 That what you speak is in your conscience wash'd  
 As pure as sin with baptism.

*Cant.* Then hear me, gracious sovereign, and you peers,  
 That owe yourselves, your lives, and services  
 To this imperial throne. There is no bar 35

12 **Or ... or:** either ... or. 14 **fashion:** pervert. **bow your reading:** twist your interpretation. 15 **nicely charge:** burden by too subtle ingenuity. **your understanding soul:** your soul which understands the truth of the matter. 16 **With opening titles miscreate:** by setting forth spurious titles. 17 **Suits not in native colours:** does not in its real character agree. 19 **approbation:** support. 21 **impawn:** pledge [N]. 27 **wrongs:** wrongdoings [N]. **gives edge unto:** stimulate, call into action. 28 **mortality:** human life. 29 **conjuration:** solemn appeal.

To make against your highness' claim to France  
 But this, which they produce from Pharamond,  
*In terram Salicam mulieres ne succedant,*  
 'No woman shall succeed in Salique land':  
 Which Salique land the French unjustly gloze 10  
 To be the realm of France, and Pharamond  
 The founder of this law and female bar.  
 Yet their own authors faithfully affirm  
 That the land Salique is in Germany,  
 Between the floods of Sala and of Elve; 45  
 Where Charles the Great, having subdu'd the Saxons,  
 There left behind and settled certain French;  
 Who, holding in disdain the German women  
 For some dishonest manners of their life,  
 Establish'd then this law; to wit, no female 50  
 Should be inheritrix in Salique land:  
 Which Salique, as I said, 'twixt Elve and Sala,  
 Is at this day in Germany call'd Meisen.  
 Then doth it well appear the Salique law  
 Was not devised for the realm of France; 55  
 Nor did the French possess the Salique land  
 Until four hundred one-and-twenty years  
 After defunction of King Pharamond,  
 Idly suppos'd the founder of this law;  
 Who died within the year of our redemption 60  
 Four hundred twenty-six; and Charles the Great  
 Subdu'd the Saxons, and did seat the French  
 Beyond the river Sala, in the year  
 Eight hundred five. Besides, their writers say,  
 King Pepin, which deposed Childeric, 65  
 Did, as heir general, being descended  
 Of Blithild, which was daughter to King Clothair,

40 gloze: interpret.    43 faithfully: truly.    45 floods: rivers.  
 49 dishonest: unchaste.    58 defunction: the death.    59 Idly:  
 foolishly.    66 heir general: the lawful heir by descent.

Make claim and title to the crown of France.  
 Hugh Capet also, who usurp'd the crown  
 Of Charles the Duke of Loraine, sole heir male 70  
 Of the true line and stock of Charles the Great,  
 To find his title with some shows of truth,—  
 Though in pure truth it was corrupt and naught,—  
 Convey'd himself as th' heir to the Lady Lingare,  
 Daughter to Charlemain, who was the son 75  
 To Lewis the emperor, and Lewis the son  
 Of Charles the Great. Also King Lewis the Tenth,  
 Who was sole heir to the usurper Capet,  
 Could not keep quiet in his conscience,  
 Wearing the crown of France, till satisfied 80  
 That fair Queen Isabel, his grandmother,  
 Was lineal of the Lady Ermengare,  
 Daughter to Charles the foresaid Duke of Loraine:  
 By the which marriage the line of Charles the Great  
 Was re-united to the crown of France. 85  
 So that, as clear as is the summer's sun,  
 King Pepin's title, and Hugh Capet's claim,  
 King Lewis his satisfaction, all appear  
 To hold in right and title of the female:  
 So do the kings of France unto this day. 90  
 Howbeit, they would hold up this Salique law  
 To bar your highness claiming from the female,  
 And rather choose to hide them in a net  
 Than amply to imbar their crooked titles  
 Usurp'd from you and your progenitors. 95  
*King Henry.* May I with right and conscience make this  
 claim?

72 **find:** provide.    **shows:** appearances.    74 **Convey'd:**  
 represented.    82 **lineal of:** lineally descended from.    88 **satis-**  
**faction:** satisfying of his conscience.    89 **hold:** hold good.    91  
**hold up:** maintain.    94 **amply to imbar:** fully to bar [N].  
**crooked:** twisted, unsound.



*Canterbury.* The sin upon my head, dread sovereign!  
 For in the book of Numbers is it writ,  
 'When the man dies, let the inheritance  
 Descend unto the daughter.' Gracious lord, 100  
 Stand for your own; unwind your bloody flag;  
 Look back into your mighty ancestors:  
 Go, my dread lord, to your great-grandsire's tomb,  
 From whom you claim; invoke his war-like spirit,  
 And your great-uncle's, Edward the Black Prince, 105  
 Who on the French ground play'd a tragedy,  
 Making defeat on the full power of France;  
 Whiles his most mighty father on a hill  
 Stood smiling to behold his lion's whelp  
 Forage in blood of French nobility. 110

O noble English! that could entertain  
 With half their forces the full pride of France,  
 And let another half stand laughing by,  
 All out of work, and cold for action.

*Ely.* Awake remembrance of these valiant dead, 115  
 And with your puissant arm renew their feats:  
 You are their heir, you sit upon their throne;  
 The blood and courage that renowned them  
 Runs in your veins; and my thrice-puissant liege  
 Is in the very May-morn of his youth, 120  
 Ripe for exploits and mighty enterprises.

*Exeter.* Your brother kings and monarchs of the earth  
 Do all expect that you should rouse yourself,  
 As did the former lions of your blood.

*Westmorland.* They know your Grace hath cause and  
 means and might; 125  
 So hath your highness; never King of England  
 Had nobles richer, and more loyal subjects,

97 upon: (be) upon. 111 entertain: keep occupied. 114  
 for action: for want of action. 118 renowned them: made  
 them famous.

Whose hearts have left their bodies here in England,  
And lie pavilion'd in the fields of France.

*Canterbury.* O! let their bodies follow, my dear liege, 130  
With blood and sword and fire to win your right ;

In aid whereof we of the spirituality  
Will raise your highness such a mighty sum  
As never did the clergy at one time

Bring in to any of your ancestors. 135

*King Henry.* We must not only arm t' invade the French,  
But lay down our proportions to defend  
Against the Scot, who will make road upon us  
With all advantages.

*Canterbury.* They of those marches, gracious sovereign,  
Shall be a wall sufficient to defend 141  
Our inland from the pilfering borderers.

*King Henry.* We do not mean the coursing snatchers only,  
But fear the main intendment of the Scot,  
Who hath been still a giddy neighbour to us ; 145  
For you shall read that my great-grandfather  
Never went with his forces into France  
But that the Scot on his unfurnish'd kingdom  
Came pouring like the tide into a breach,  
With ample and brim fulness of his force, 150  
Galling the gleaned land with hot assays,  
Girding with grievous siege castles and towns ;

129 **pavilion'd**: encamped in tents [N]. 132 **spirituality**: clergy.  
137 **lay down our proportions**: settle our estimate of the forces  
and supplies required. 138 **road**: incursion, raid. 139 **all**  
**advantages**: every favourable opportunity. 140 **marches**:  
borders. 142 **our inland**: the interior of our land. 143  
**coursing snatchers**: marauding freebooters. 144 **intendment**:  
design. 145 **still**: continually. **giddy**: inconstant, unreliable.  
148 **unfurnish'd**: undefended. 150 **ample and brim fulness**:  
complete and full strength. 151 **Galling**: harassing. **gleaned**:  
stripped of its defenders. **assays**: attacks. 152 **Girding**:  
surrounding, investing.

That England, being empty of defence,  
Hath shook and trembled at th' ill neighbourhood.

*Canterbury.* She hath been then more fear'd than harm'd;  
my liege; 155

For hear her but exempl'd by herself:  
When all her chivalry hath been in France,  
And she a mourning widow of her nobles,  
She hath herself not only well defended,  
But taken and impounded as a stray 160  
The King of Scots; whom she did send to France,  
To fill King Edward's fame with prisoner kings,  
And make their chronicle as rich with praise  
As is the ooze and bottom of the sea  
With sunken wrack and sumless treasures. 165

*Westmorland.* But there's a saying very old and true;

*If that you will France win,  
Then with Scotland first begin.*

For once the eagle, England, being in prey,  
To her unguarded nest the weasel, Scot, 170  
Comes sneaking, and so sucks her princely eggs,  
Playing the mouse in absence of the cat,  
To tame and havoc more than she can eat.

*Exeter.* It follows then the cat must stay at home:  
Yet that is but a crush'd necessity, 175  
Since we have locks to safeguard necessities,  
And pretty traps to catch the petty thieves.

154 **ill neighbourhood**: evil conduct on the part of its neighbour.  
155 **fear'd**: frightened. 156 **but exempl'd by herself**: only  
furnishing a precedent to herself. 157 **chivalry**: men-at-arms.  
158 **of**: in respect of. 160 **impounded as a stray**: imprisoned  
like an animal found straying and shut up in a pound. 163 **their**:  
i.e. of Englishmen. 165 **wrack**: wreckage. **sumless**: beyond  
reckoning. 169 **in prey**: engaged in hunting for prey. 173 **tame**:  
broach, break into [*N*]. **havoc**: destroy. 175 **but a crush'd**  
**necessity**: only a strained necessity, i.e. can only be represented as  
necessary by straining the argument. 177 **pretty**: ingenious.

While that the armed hand doth fight abroad,  
 Th' advised head defends itself at home:  
 For government, though high, and low, and lower, 180  
 Put into parts, doth keep in one concent,  
 Congreeing in a full and natural close,  
 Like music.

*Canterbury.* Therefore doth heaven divide  
 The state of man in divers functions,  
 Setting endeavour in continual motion; 185  
 To which is fixed, as an aim or butt,  
 Obedience: for so work the honey-bees,  
 Creatures that by a rule in nature teach  
 The act of order to a peopled kingdom.  
 They have a king, and officers of sorts; 190  
 Where some, like magistrates, correct at home,  
 Others, like merchants, venture trade abroad,  
 Others, like soldiers, armed in their stings,  
 Make boot upon the summer's velvet buds;  
 Which pillage they with merry march bring home 195  
 To the tent-royal of their emperor:  
 Who, busied in his majesty, surveys  
 The singing masons building roofs of gold,  
 The civil citizens kneading up the honey,  
 The poor mechanic porters crowding in 200  
 Their heavy burthens at his narrow gate,  
 The sad-ey'd justice, with his surly hum,  
 Delivering o'er to executors pale  
 The lazy yawning drone. I this infer,

179 **advised**: cautious. 181 **concent**: harmony [N]. 182  
**Congreeing**: agreeing, coming together. **close**: cadence. 184  
**The state of man**: a human State. 189 **act**: operation, working.  
 190 **sorts**: various ranks. 191 **correct**: punish. 194 **Make**  
**boot upon**: plunder. 197 **in his majesty**: in performing his  
 kingly duties. 199 **civil**: orderly. 200 **mechanic**: engaged  
 in manual labour. 202 **sad-ey'd**: grave-looking. 203  
**executors**: executioners.

That many things, having full reference 205  
 To one consent, may work contrariously;  
 As many arrows, loosed several ways,  
 Come to one mark: as many ways meet in one town;  
 As many fresh streams meet in one salt sea;  
 As many lines close in the dial's centre; 210  
 So may a thousand actions, once afoot,  
 End in one purpose, and be all well borne  
 Without defeat. Therefore to France, my liege.

Divide your happy England into four;  
 Whereof take you one quarter into France, 215  
 And you withal shall make all Gallia shake.  
 If we, with thrice such powers left at home,  
 Cannot defend our own doors from the dog,  
 Let us be worried and our nation lose  
 The name of hardiness and policy. 220

*King Henry.* Call in the messengers sent from the  
 Dauphin. *[Exit one of the Lords.]*

Now are we well resolv'd; and by God's help,  
 And yours, the noble sinews of our power,  
 France being ours, we'll bend it to our awe  
 Or break it all to pieces: or there we'll sit, 225  
 Ruling in large and ample empery  
 O'er France and all her almost kingly dukedoms,  
 Or lay these bones in an unworthy urn,  
 Tombless, with no remembrance over them:  
 Either our history shall with full mouth 230  
 Speak freely of our acts, or else our grave,

205-6 **having full reference To one consent**: being wholly concerned in a common course of action. 207 **several ways**: from different places. 210 **close**: come together. 212 **borne**: sustained. 216 **withal**: therewith. 219 **worried**: torn to pieces. 220 **name of**: reputation for. **policy**: prudence in the management of affairs. 223 **sinews**: mainstays [N]. 224 **bend it to our awe**: compel it to submit to us. 225 **or there**: either there. 226 **emperry**: imperial state.

Like Turkish mute, shall have a tongueless mouth,  
 Not worshipp'd with a waxen epitaph.

*Enter Ambassadors of France, with Attendants bearing  
 a barrel.*

Now are we well prepar'd to know the pleasure  
 Of our fair cousin Dauphin; for we hear 235  
 Your greeting is from him, not from the king.

*First Amb.* May't please your majesty to give us leave  
 Freely to render what we have in charge;  
 Or shall we sparingly show you far off  
 The Dauphin's meaning and our embassy? 240

*King Henry.* We are no tyrant, but a Christian king;  
 Unto whose grace our passion is as subject  
 As is our wretches fetter'd in our prisons:  
 Therefore with frank and with uncurbed plainness  
 Tell us the Dauphin's mind.

*First Ambassador.* Thus then, in few. 245  
 Your highness, lately sending into France,  
 Did claim some certain dukedoms, in the right  
 Of your great predecessor, King Edward the Third.  
 In answer of which claim, the prince our master  
 Says that you savour too much of your youth, 250  
 And bids you be advis'd: there's nought in France  
 That can be with a nimble galliard won;  
 You cannot revel into dukedoms there.  
 He therefore sends you, meeter for your spirit,  
 This tun of treasure; and, in lieu of this, [*Indicating* 255  
*the barrel.*]

233 **Not worshipp'd**: not even honoured. **waxen**: perishable.  
 238 **render**: declare. 239 **sparingly show you far off**: give you  
 an incomplete and remote idea of. 240 **meaning**: intention. **em-  
 bassy**: message as ambassadors. 242 **grace**: sense of propriety.  
 245 **in few**: in few words, in brief. 251 **advis'd**: cautious.  
 252 **galliard**: dance [N]. 253 **revel into dukedoms there**: win  
 dukedoms there by revolling. 255 **in lieu of**: in return for.

Desires you let the dukedoms that you claim  
Hear no more of you. This the Dauphin speaks.

*King Henry.* What treasure, uncle?

*Exeter.* [*Inspecting the barrel.*] Tennis-balls, my liege.

*King Henry.* We are glad the Dauphin is so pleasant  
with us:

His present and your pains we thank you for: 260

When we have match'd our rackets to these balls,

We will in France, by God's grace, play a set

Shall strike his father's crown into the hazard.

Tell him he hath made a match with such a wrangler

That all the courts of France will be disturb'd 265

With chaces. And we understand him well,

How he comes o'er us with our wilder days,

Not measuring what use we made of them.

We never valu'd this poor seat of England,

And therefore, living hence, did give ourself 270

To barbarous licence; as 'tis ever common

That men are merriest when they are from home.

But tell the Dauphin I will keep my state,

Be like a king, and show my sail of greatness,

When I do rouse me in my throne of France: 275

For that I have laid by my majesty

And plodded like a man for working days;

But I will rise there with so full a glory

That I will dazzle all the eyes of France,

Yea, strike the Dauphin blind to look on us. 280

And tell the pleasant prince this mock of his

Hath turn'd his balls to gun-stones, and his soul

Shall stand sore-charged for the wasteful vengeance

259 and 281 **pleasant**: facetious [*N*]. 267 **comes o'er us**:  
assumes a superior tone to us, taunts us. 268 **measuring**: reckon-  
ing. 269 **seat**: throne. 270 **living hence**: being absent from  
the court. 274 **show my sail**: reveal my faculty [*N*]. 275 **rouse**  
**me**: raise myself. 277 **a man for working days**: a common  
workman. 283 **wasteful**: destructive [*N*].

That shall fly with them: for many a thousand widows  
Shall this his mock mock out of their dear husbands; 285

Mock mothers from their sons, mock castles down;

And some are yet ungotten and unborn

That shall have cause to curse the Dauphin's scorn.

But this lies all within the will of God,

To whom I do appeal, and in whose name 290

Tell you the Dauphin I am coming on,

To venge me as I may, and to put forth

My rightful hand in a well-hallow'd cause.

So get you hence in peace; and tell the Dauphin

His jest will savour but of shallow wit 295

When thousands weep more than did laugh at it.

Convey them with safe conduct. Fare you well.

[*Exeunt Ambassadors and their Attendants.*]

*Exeter.* This was a merry message. [*Pointing to the barrel.*]

*King Henry.* We hope to make the sender blush at it:

Therefore, my lords, omit no happy hour 300

That may give furth'rance to our expedition;

For we have now no thought in us but France,

Save those to God, that run before our business.

Therefore let our proportions for these wars

Be soon collected, and all things thought upon, 305

That may with reasonable swiftness add

More feathers to our wings; for, God before,

We'll chide this Dauphin at his father's door.

Therefore let every man now task his thought,

That this fair action may on foot be brought. 310

[*Exeunt.*]

300 omit no happy hour: neglect no favourable moment. 303  
run before: take precedence of. 304 proportions: cf. note on  
l. 137. 307 God before: before God (a common form of oath).  
309 task his thought: think out plans strenuously.



## ACT II

*Flourish. Enter Chorus.*

*Chorus.* Now all the youth of England **are** on fire,  
 And silken dalliance in the wardrobe **lies**;  
 Now thrive the armourers, and honour's thought  
 Reigns solely in the breast of every man.  
 They sell the pasture now to buy the horse, 5  
 Following the mirror of all Christian kings,  
 With winged heels, as English Mercuries.  
 For now sits Expectation in the air,  
 And hides a sword, from hilts unto the point,  
 With crowns imperial, crowns and coronets, 10  
 Promis'd to Harry, and his followers.  
 The French, advis'd by good intelligence  
 Of this most dreadful preparation,  
 Shake in their fear, and with pale policy  
 Seek to divert the English purposes. 15  
 O England! model to thy inward greatness,  
 Like little body with a mighty heart,  
 What mightst thou do, that honour would thee do,  
 Were all thy children kind and natural!  
 But see thy fault! France hath in thee found out 20  
 A nest of hollow bosoms, which he fills  
 With treacherous crowns; and three corrupted men,  
 One, Richard Earl of Cambridge, and the second,  
 Henry Lord Scroop of Masham, and the third,  
 Sir Thomas Grey, knight, of Northumberland, 25  
 Have for the guilt of France—O guilt, indeed!—

12 **advis'd**: apprised, informed. **intelligence**: secret information.  
 14 **pale policy**: cunning inspired by fear. 16 **model to**:  
 the mould of. 18 **would thee do**: would wish thee to do. 19  
**kind and natural**: affectionate and of natural feeling. 21 **hollow**:  
 insincere, false. 22 **crowns**: coins worth about 5s. each [N].

Confirm'd conspiracy with fearful France,  
 And by their hands this grace of kings must die,—  
 If hell and treason hold their promises,—  
 Ere he take ship for France, and in Southampton. 30  
 Linger your patience on, and we'll digest  
 Th' abuse of distance, force a play.  
 The sum is paid, the traitors are agreed,  
 The king is set from London, and the scene  
 Is now transported, gentles, to Southampton. 35  
 There is the playhouse now, there must you sit,  
 And thence to France shall we convey you safe,  
 And bring you back, charming the narrow seas  
 To give you gentle pass; for, if we may,  
 We'll not offend one stomach with our play. 40  
 But till the king come forth, and not till then,  
 Unto Southampton do we shift our scene. [Exit.

*Scene I. LONDON*

*Enter CORPORAL NYM and LIEUTENANT BARDOLPH.*

*Bardolph.* Well met, Corporal Nym.

*Nym.* Good morrow, Lieutenant Bardolph.

*Bardolph.* What, are Ancient Pistol and you friends yet?

*Nym.* For my part, I care not: I say little; but when  
 time shall serve, there shall be smiles; but that shall be 5  
 as it may. I dare not fight; but I will wink and hold out  
 mine iron: it is a simple one, but what though? it will  
 toast cheese, and it will endure cold as another man's  
 sword will: and there's an end. 9

*Bardolph.* I will bestow a breakfast to make you friends,

28 **grace of kings:** ornament of kingship. 29 **hold:** keep.  
 31 **Linger . . . on:** prolong. **digest:** make arrangements about  
 [N]. 32 **distance:** space. **force a play:** (and we'll) force events  
 into the form of a play. 34 **is set:** has set out. 39 **pass:** passage.  
 3 **Ancient:** Ensign, standard-bearer [N]. 6 **wink:** shut my  
 eyes. 7 **though:** then. 10 **bestow:** give.

and we'll be all three sworn brothers to France: let 't be so, good Corporal Nym.

*Nym.* Faith, I will live so long as I may, that's the certain of it; and when I cannot live any longer, I will do as I may: that is my rest, that is the rendezvous of it. 15

*Bardolph.* It is certain, corporal, that he is married to Nell Quickly; and certainly she did you wrong, for you were troth-plight to her. 18

*Nym.* I cannot tell; things must be as they may: men may sleep, and they may have their throats about them at that time; and, some say, knives have edges. It must be as it may: though patience be a tired mare, yet she will plod,—there must be conclusions,—well, I cannot tell.

*Enter PISTOL and Hostess.*

*Bardolph.* Here comes Ancient Pistol and his wife. Good corporal, be patient here. How now, mine host Pistol? 25

*Pistol.* Base tike, call'st thou me host?  
Now, by this hand I swear I scorn the term;  
Nor shall my Nell keep lodgers. 28

*Hostess.* No, by my troth, not long; for we cannot lodge and board a dozen or fourteen gentlewomen that live honestly by the prick of their needles, but it will be thought we keep a bawdy-house straight. [*NYM and PISTOL draw.*]  
O well-a-day, Lady! if he be not hewn now, we shall see wilful adultery and murther committed.

*Bardolph.* Good lieutenant! good corporal! offer nothing here. 36

*Nym.* Pish!

*Pistol.* Pish for thee, Iceland dog! thou prick-eared cur of Iceland! 38

15 **rest**: resolve [*N*]. **rendezvous**: last resort, end. 16 **he**: i.e. Pistol. 18 **troth-plight**: betrothed. 26 **tike**: dog. 33 **Lady**: Our Lady (the Virgin Mary) [*N*]. **he**: i.e. Nym. 35 **nothing**: no violence. 38 **prick-eared**: with ears erect [*N*].

*Hostess.* Good Corporal Nym, show thy valour, and put up your sword. 40

*Nym.* Will you shog off? I would have you *solus*.

*Pistol.* *Solus*, egregious dog? O viper vile!  
The *solus* in thy most mervailous face;  
The *solus* in thy teeth, and in thy throat,  
And in thy hateful lungs, yea, in thy maw, perdy; 43  
And, which is worse, within thy nasty mouth!  
I do retort the *solus* in thy bowels;  
For I can take, and Pistol's cock is up,  
And flashing fire will follow.

*Nym.* I am not Barbason; you cannot conjure me. 50  
I have an humour to knock you indifferently well. If  
you grow foul with me, Pistol, I will scour you with my  
rapier, as I may, in fair terms. If you would walk off,  
I would prick your guts a little. in good terms, as I  
may; and that's the humour of it. 55

*Pistol.* O braggart vile, and damned furious wight!  
The grave doth gape, and doting death is near;  
Therefore exhale. 58

*Bardolph.* Hear me, hear me what I say: he that strikes  
the first stroke, I'll run him up to the hilts, as I am a  
soldier. [Draws.]

*Pistol.* An oath of mickle might, and fury shall abate.  
Give me thy fist, thy fore-foot to me give;  
Thy spirits are most tall. 64

*Nym.* I will cut thy throat one time or other in fair  
terms; that is the humour of it.

*Pistol.* Couple a gorge!

41 **shog**: jog [*N*]. 45 **perdy**: *par Dieu*, by God. 48 **take**:  
strike [*N*]. 51 **indifferently well**: pretty well. 53 **walk off**:  
withdraw (= go aside with me). 54 **in good terms**: in  
thorough fashion. 55 **the humour of it**: how things stand [*N*].  
57 **doting**: excessively fond (i.e. eager to take you). 58  
**exhale**: draw forth (your sword). 62 **mickle**: great. 64 **tall**:  
valiant.

That is the word. I thee defy again.  
 O hound ~~of~~ Crete, think'st thou my spouse to get?  
 No; to the spital go, 70  
 And from the powdering-tub of infamy  
 Fetch forth the lazar kite of Cressid's kind,  
 Doll Tearsheet she by name, and her espouse.  
 I have, and I will hold, the *quondam* Quickly  
 For the only she: and *pauca*, there's enough. 75  
 Go to.

*Enter the Boy.*

*Boy.* Mine host Pistol, you must come to my master, and  
 your hostess: he is very sick, and would to bed. Good  
 Bardolph, put thy face between his sheets, and do the  
 office of a warming-pan. Faith, he's very ill. 80

*Bardolph.* Away, you rogue!

*Hostess.* By my troth, he'll yield the crow a pudding one  
 of these days. The king has killed his heart. Good husband,  
 come home presently. [*Exeunt Hostess and Boy.*]

*Bardolph.* Come, shall I make you two friends? We must  
 to France together. Why the devil should we keep knives  
 to cut one another's throats? 87

*Pistol.* Let floods o'erswell, and fiends for food howl on!

*Nym.* You'll pay me the eight shillings I won of you at  
 betting? 90

*Pistol.* Base is the slave that pays.

*Nym.* That now I will have; that's the humour of it.

*Pistol.* As manhood shall compound: push home.

[*They draw.*]

*Bardolph.* By this sword, he that makes the first thrust,

70 **spital**: hospital (cf. Spitalfields). 72 **lazar kite**: diseased  
 rapacious person [N]. 74 **quondam**: former (Latin) [N]. 75  
**pauca**: i.e. *pauca verba*, few words, in brief. 79–80 **do the office**:  
 perform the function [N]. 82 **he**: i.e. the Boy [N]. 83 **his**:  
 i.e. Falstaff's [N]. 84 **presently**: immediately. 93 **compound**:  
 settle. **push**: thrust.

I'll kill him; by this sword, I will. 95

*Pistol.* Sword is an oath, and oaths must have their course.

*Bardolph.* Corporal Nym, and thou wilt be friends, be friends: and thou wilt not, why then, be enemies with me too. Prithee, put up.

*Nym.* I shall have my eight shillings I won of you at betting? 101

*Pistol.* A noble shalt thou have, and present pay;  
And liquor likewise will I give to thee,  
And friendship shall combine, and brotherhood.  
I'll live by Nym, and Nym shall live by me. 105  
Is not this just? for I shall sutler be  
Unto the camp, and profits will accrue.  
Give me thy hand.

*Nym.* I shall have my noble?

*Pistol.* In cash, most justly paid. 110

*Nym.* Well, then that's the humour of it.

*Re-enter Hostess.*

*Hostess.* As ever you come of women, come in quickly to Sir John. Ah, poor heart! he is so shaken of a burning quotidian tertian, that it is most lamentable to behold. Sweet men, come to him. 115

*Nym.* The king hath run bad humours on the knight; that's the even of it.

*Pistol.* Nym, thou hast spoke the right;  
His heart is fractured and corroborate.

*Nym.* The king is a good king; but it must be as it may:

96 **have their course**: have their way, be kept. 97 and 98 **and**: if. 99 **put up**: put up thy sword. 102 **present**: immediate. 110 **justly**: exactly. 114 **quotidian**: (a fever) recurring every day. **tertian**: (a fever) recurring every third day [N]. 116 **run**: thrust. **bad humours**: illness [N]. 117 **even**: precise truth. 119 **fractured**: broken. **corroborate**: strengthened (Pistol uses the word blunderingly).

he passes some humours and careers. 121

*Pistol.* Let us condole the knight; for, lambkins, we will live. [*Exeunt.*]

*Scene II. SOUTHAMPTON*

*Enter EXETER, BEDFORD, and WESTMORLAND.*

*Bed.* 'Fore God, his Grace is bold to trust these traitors.

*Exeter.* They shall be apprehended by and by.

*West.* How smooth and even they do bear themselves!  
As if allegiance in their bosoms sat,  
Crowned with faith and constant loyalty. 5

*Bedford.* The king hath note of all that they intend,  
By interception which they dream not of.

*Exeter.* Nay, but the man that was his bedfellow,  
Whom he hath dull'd and cloy'd with gracious favours,  
That he should, for a foreign purse, so sell 10  
His sovereign's life to death and treachery!

*Trumpets sound. Enter KING HENRY, SCROOP  
OF MASHAM, CAMBRIDGE, GREY, and Attendants.*

*King Henry.* Now sits the wind fair, and we will aboard.  
My Lord of Cambridge, and my kind Lord of Masham,  
And you, my gentle knight, give me your thoughts:  
Think you not that the powers we bear with us 15  
Will cut their passage through the force of France,  
Doing the execution and the act  
For which we have in head assembled them?

*Scroop.* No doubt, my liege, if each man do his best.

*K. Hen.* I doubt not that; since we are well persuaded  
We carry not a heart with us from hence 21

121 **passes**: performs, indulges in. **humours**: caprices. **careers**: rapid turns [N]. 122 **condole**: condole with. 3 **smooth and even**: bland and unruffled. 5 **faith**: fidelity. 6 **note**: information. 9 **dull'd**: made insensitive [N]. 10 **a foreign purse**: money from abroad. 17 **Doing the execution and the act**: executing and performing (the project). 18 **head**: armed force.

That grows not in a fair consent with ours;  
 Nor leave not one behind that doth not wish  
 Success and conquest to attend on us.

*Cambridge.* Never was monarch better fear'd and lov'd  
 Than is your majesty: there 's not, I think, a subject 26  
 That sits in heart-grief and uneasiness  
 Under the sweet shade of your government.

*Grey.* True: those that were your father's enemies  
 Have steep'd their galls in honey, and do serve you 30  
 With hearts create of duty and of zeal.

*K. Hen.* We therefore have great cause of thankfulness,  
 And shall forget the office of our hand  
 Sooner than quittance of desert and merit,  
 According to the weight and worthiness. 35

*Scroop.* So service shall with steeled sinews toil,  
 And labour shall refresh itself with hope,  
 To do your Grace incessant services.

*King Henry.* We judge no less. Uncle of Exeter,  
 Enlarge the man committed yesterday 40  
 That rail'd against our person: we consider  
 It was excess of wine that set him on,  
 And on his more advice we pardon him.

*Scroop.* That 's **mercy**, but too much security:  
 Let him be punish'd, **sovereign**. lest example 45  
 Breed, by his sufferance, more of such a kind.

*King Henry.* O! let us yet be merciful.

*Cambridge.* So may your highness, and yet punish too.

*Grey.* Sir,

22 **grows not**: does not advance. a **fair consent**: pleasant agree-  
 ment. 30 **galls**: spirit of resentment. 31 **create**: composed.  
 33 **office**: function. 34 **quittance**: requiting, rewarding. **desert**:  
 deserving. 39 **judge**: think. 40 **Enlarge**: Set at large  
 (=at liberty). **committed**: i.e. to prison [N]. 43 **on his more**  
**advice**: on further consideration of his case. 44 **security**: want  
 of caution. 46 **by his sufferance**: by allowing him to go un-  
 punished.



You show great mercy, if you give him life 50  
 After the taste of much correction.

*King Henry.* Alas! your too much love and care of me  
 Are heavy orisons 'gainst this poor wretch.  
 If little faults, proceeding on distemper,  
 Shall not be wink'd at, how shall we stretch our eye 55  
 When capital crimes, chew'd, swallow'd, and digested,  
 Appear before us? We'll yet enlarge that man,  
 Though Cambridge, Scroop, and Grey, in their dear care  
 And tender preservation of our person,  
 Would have him punish'd. And now to our French causes:  
 Who are the late commissioners? 61

*Cambridge.* I one, my lord:  
 Your highness bade me ask for it to-day.

*Scroop.* So did you me, my liege.

*Grey.* And I, my royal sovereign. 65

*King Henry.* Then, Richard Earl of Cambridge, there is  
 yours;

There yours, Lord Scroop of Masham; and, sir knight,  
 Grey of Northumberland, this same is yours:  
 Read them; and know, I know your worthiness.  
 My Lord of Westmorland, and uncle Exeter, 70  
 We will aboard to-night. Why, how now, gentlemen?  
 What see you in those papers, that you lose  
 So much complexion? Look ye, how they change!  
 Their cheeks are paper. Why, what read you there,  
 That hath so cowarded and chas'd your blood 75  
 Out of appearance?

51 **correction**: punishment. 53 **orisons**: supplications. 54 on  
**distemper**: from intoxication. 55 **wink'd at**: overlooked.  
**stretch**: open wide. 56 **chew'd, swallow'd, and digested**:  
 considered, resolved upon, and thoroughly arranged [N]. 59  
**preservation**: desire to preserve. 60 **causes**: affairs. 61  
**late**: recently appointed [N]. 63 **it**: i.e. the document appointing  
 him as a commissioner. 73 **complexion**: colour. 75 **cow-**  
**arded**: frightened. 76 **appearance**: sight.

*Cambridge.* I do confess my fault,  
And do submit me to your highness' mercy.

*Grey.* } To which we all appeal.  
*Scroop.* }

*King Henry.* The mercy that was quick in us but late,  
By your own counsel is suppress'd and kill'd: 80  
You must not dare, for shame, to talk of mercy;  
For your own reasons turn into your bosoms,  
As dogs upon their masters, worrying you.  
See you, my princes, and my noble peers,  
These English monsters! My Lord of Cambridge here, 85  
You know how apt our love was to accord  
To furnish him with all appertinents  
Belonging to his honour; and this man  
Hath, for a few light crowns, lightly conspir'd,  
And sworn unto the practices of France, 90  
To kill us here in Hampton: to the which  
This knight, no less for bounty bound to us  
Than Cambridge is, hath likewise sworn. But O!  
What shall I say to thee, Lord Scroop? thou cruel,  
Ingrateful, savage, and inhuman creature! 95  
Thou that didst bear the key of all my counsels,  
That knew'st the very bottom of my soul,  
That almost mightst have coin'd me into gold,  
Wouldst thou have practis'd on me for thy use?  
May it be possible that foreign hire 100  
Could out of thee extract one spark of evil  
That might annoy my finger? 'Tis so strange  
That, though the truth of it stands off as gross  
As black and white, my eye will scarcely see it.

79 **quick**: alive. 86 **apt**: ready. **accord**: agree. 87 **furnish**: supply. **appertinents**: things belonging to (a redundant word).  
90 **practices**: plots. 92 **bound**: under obligation. 99  
**practis'd on**: plotted against. **use**: profit. 102 **annoy**: injure.  
103 **stands off**: stands out. **gross**: plain (cf. l. 107).

Treason and murder ever kept together, 105  
 As these like-devils sworn to either's purpose,  
 Working so grossly in a natural cause  
 That admiration did not whoop at them.  
 But thou, 'gainst all proportion, didst bring in  
 Wonder to wait on treason and on murder: 110  
 And whatsoever cunning fiend it was  
 That wrought upon thee so preposterously,  
 Hath got the voice in hell for excellence:  
 And other devils that suggest by treasons  
 Do botch and bungle up damnation 115  
 With patches, colours, and with forms, being fetch'd  
 From glistening semblances of piety;  
 But he that temper'd thee bade thee stand up,  
 Gave thee no instance why thou shouldst do treason,  
 Unless to dub thee with the name of traitor. 120  
 If that same demon that hath gull'd thee thus  
 Should with his lion gait walk the whole world,  
 He might return to vasty Tartar back,  
 And tell the legions, 'I can never win  
 A soul so easy as that Englishman's.' 125  
 O! how hast thou with jealousy infected  
 The sweetness of affiance! Show men dutiful?  
 Why, so didst thou. Seem they grave and learned?  
 Why, so didst thou. Come they of noble family?  
 Why, so didst thou. Seem they religious? 130

105 **kept**: dwelt. 108 **admiration**: wonder (personified).  
**whoop**: shout with astonishment. 109 **proportion**: natural  
 fitness [N]. 112 **preposterously**: unnaturally. 113 **voice**:  
 vote. 114 **suggest**: tempt [N]. 115 **botch**: crudely contrive.  
**bungle up**: clumsily devise. 116 **patches**: poorly planned  
 designs. **colours**: pretences. **forms, being fetch'd**: behaviour  
 that is drawn. 118 **temper'd**: moulded. **stand up**: take up a  
 clear position [N]. 119 **instance**: motive. 123 **vasty Tartar**:  
 monstrous Tartarus [N]. 126 **jealousy**: suspicion. 127  
**affiance**: confidence. **Show**: appear.

Why, so didst thou. Or are they spare in diet,  
 Free from gross passion, or of mirth, or anger,  
 Constant in spirit, not swerving with the blood,  
 Garnish'd and deck'd in modest complement,  
 Not working with the eye without the ear, 135  
 And but in purged judgment trusting neither?  
 Such and so finely bolted didst thou seem:  
 And thus thy fall hath left a kind of blot,  
 To mark the full-fraught man and best indu'd  
 With some suspicion, I will weep for thee; 140  
 For this revolt of thine, methinks, is like  
 Another fall of man. Their faults are open:  
 Arrest them to the answer of the law;  
 And God acquit them of their practices!

*Exeter.* I arrest thee of high treason, by the name of  
 Richard Earl of Cambridge. 146

I arrest thee of high treason, by the name of Henry Lord  
 Scroop of Masham.

I arrest thee of high treason, by the name of Thomas  
 Grey, knight, of Northumberland. 150

*Scroop.* Our purposes God justly hath discover'd,  
 And I repent my fault more than my death,  
 Which I beseech your highness to forgive,  
 Although my body pay the price of it.

*Cambridge.* For me, the gold of France did not seduce,  
 Although I did admit it as a motive, 156  
 The sooner to effect what I intended:

132 gross: excessive. or...or: either...or. 133 not swerv-  
 ing with the blood: not swayed by emotion. 134 Garnish'd:  
 embellished. deck'd in: adorned with. complement: behaviour  
 [N]. 136 but: except. purged: clarified [N]. 137 bolted: sifted.  
 139 mark: brand (with some suspicion). full-fraught: fully  
 equipped (with qualities and virtues). indu'd: endowed. 142  
 open: manifest. 143 to the answer: to undergo the penalty.  
 151 discover'd: revealed. 153 Which: i.e. which fault. 156  
 motive: inducement.

B. [?] thanked for prevention,  
 V. [?] sufferance heartily will rejoice,  
 Be [?] God, and you, to pardon me. 160

*Grey.* Never did faithful subject more rejoice  
 At the discovery of most dangerous treason  
 Than I do at this hour joy o'er myself,  
 Prevented from a damned enterprise.

My fault, but not my body, pardon, sovereign. 165

*K. Hen.* God quit you in his mercy! Hear your sentence.  
 You have conspir'd against our royal person,  
 Join'd with an enemy proclaim'd, and from his coffers  
 Receiv'd the golden earnest of our death;  
 Wherein you would have sold your king to slaughter, 170  
 His princes and his peers to servitude,  
 His subjects to oppression and contempt,  
 And his whole kingdom into desolation.

Touching our person, seek we no revenge;  
 But we our kingdom's safety must so tender, 175  
 Whose ruin you have sought, that to her laws  
 We do deliver you. Get you therefore hence,  
 Poor miserable wretches, to your death;  
 The taste whereof, God of his mercy give  
 You patience to endure, and true repentance 180  
 Of all your dear offences! Bear them hence.

[*Exeunt CAMBRIDGE, SCROOP, and GREY, guarded.*]

Now, lords, for France! the enterprise whereof  
 Shall be to you, as us, like glorious.  
 We doubt not of a fair and lucky war,  
 Since God so graciously hath brought to light 185  
 This dangerous treason, lurking in our way  
 To hinder our beginnings. We doubt not now

158 for prevention: for my being forestalled (cf. l. 164). 159  
 Which: at which. 166 quit: acquit, absolve. 169 earnest of:  
 instalment of reward for. 175 so tender: have so tender a care of.  
 181 dear: grievous. 183 like: alike, equally.

ACT II SCENE II

But every rub is smoothed on our way.  
Then forth, dear countrymen: let us deliver  
Our puissance into the hand of God,  
Putting it straight in expedition.

Cheerly to sea! the signs of war advance:  
No king of England, if not king of France.

[*Flourish. Exeunt.*]

Scene III. LONDON

*Enter* PISTOL, NYM, BARDOLPH, Boy, and Hostess.

*Hostess.* Prithce, honey-sweet husband, let me bring thee  
to Staines.

*Pistol.* No; for my manly heart doth earn.  
Bardolph, be blithe; Nym, rouse thy vaunting veins;  
Boy, bristle thy courage up; for Falstaff he is dead, 5  
And we must earn therefore.

*Bardolph.* Would I were with him, wheresome'er he is,  
either in heaven, or in hell.

*Hostess.* Nay, sure, he's not in hell: he's in Arthur's  
bosom, if ever man went to Arthur's bosom. A' made 10  
a finer end, and went away and it had been any christom  
child; a' parted ev'n just between twelve and one, ev'n  
at the turning o' the tide for after I saw him fumble  
with the sheets, and play with flowers, and smile upon  
his finger's end, I knew there was but one way; for 15  
his nose was as sharp as a pen, and a' babbled of green  
fields. 'How now, Sir John!' quoth I: 'what, man! be  
o' good cheer.' So a' cried out 'God, God, God!' three  
or four times: now I, to comfort him, bid him a' should

188 rub: obstacle [N]. 191 expedition: speedy motion.  
192 Cheerly: Cheerily. 1 bring: accompany. 3 earn:  
grieve [N]. 4 veins: manner. 7 wheresome'er: where-  
soever. 10 A': he. 11 and it: as if it. 11-12 christom  
child: innocent babe [N]. 12 parted: departed, died.



12. A. III, Sec. 1. Once more unto the breach, dear friends, once more (from a production of the Old Vic)

ACT II SCENE III

Go, clean thy crystals. Yoke-fellows in arms,  
Let us to France, like horse-leeches, my  
To suck, to suck, the very blood to suck

*Boy.* And that's but unwholesome for my sake

*Pistol.* Touch her soft mouth, and may

*Bardolph.* Farewell, hostess.

*Nym.* I cannot kiss, that is the humour.  
adieu.

*Pistol.* Let housewifery appear: keep close,  
in hand.

*Hostess.* I will; adieu.

SCENE IV. FRANCE. THE FRENCH KING'S PALACE

*Flourish.* Enter the FRENCH KING, the DAUPHIN, the  
DUKES OF BERRI AND BRETAGNE, the CONSTABLE,  
and Others.

*French King.* Thus comes the English with full power  
upon us,

And more than carefully it us concerns

To answer royally in our defences.

Therefore the Dukes of Berri and of Bretagne,

Of Brabant and of Orleans, shall make forth,

And you, Prince Dauphin, with all swift dispatch

To line and new repair our towns of war

With men of courage and with means defendant:

For England his approaches makes as fierce,

As waters to the sucking of a gulf.

It fits us then to be as provident

As fear may teach us, out of late examples

Left by the fatal and neglected English

Upon our fields.

60 keep close: do not wander about. 5 make forth: advance.

11 strengthen. 8 defendant: of defence. 11 fits: befits.

11 provident, foreseeing. 13 fatal and neglected: deadly

although despised (by us).



Dauphin.

My most redoubted father,  
**It is most** meet we arm us 'gainst the foe; 15  
**For** peace itself should not so dull a kingdom,—  
**Though** war nor no known quarrel were in question,—  
 But that defences, musters, preparations,  
 Should be maintain'd, assembled, and collected,  
**As** were a war in expectation. 20  
 Therefore, I say, 'tis meet we all go forth  
 To view the sick and feeble parts of France:  
 And let us do it with no show of fear,  
 No, with no more than if we heard that England  
 Were busied with a Whitsun morris-dance. 25  
**For**, my good liege, she is so idly king'd,  
 Her sceptre so fantastically borne  
 By a vain, giddy, shallow, humorous youth,  
 That fear attends her not.

Constable.

O peace, Prince Dauphin!  
 You are too much mistaken in this king. 30  
 Question your Grace the late ambassadors,  
 With what great state he heard their embassy,  
 How well supplied with noble counsellors,  
 How modest in exception, and, withal,  
 How terrible in constant resolution. 35  
 And you shall find his vanities forespent  
 Were but the outside of the Roman Brutus,  
 Covering discretion with a coat of folly;  
 As gardeners do with ordure hide those roots  
 That shall first spring and be most delicate. 40

14 redoubted: dreaded. 17 **Though war nor no**: though neither war nor any. **in question**: under consideration. 22 **sick**: weak.  
 23 **show**: appearance. 26 **is so idly king'd**: has so worthless a king. 27 **fantastically**: oddly, strangely. 28 **humorous**: capricious. 31 **late**: lately sent. 32 **state**: dignity. 33 **How well supplied** (he is). 34 **modest in exception**: moderate in raising objections. **withal**: at the same time. 36 **forespent**: formerly indulged in.

*Dauphin.* Well, 'tis not so, my Lord High Constable;  
But though we think it so, it is no matter:  
In cases of defence, 'tis best to weigh  
The enemy **more** mighty than he seems:  
So the **proportions** of defence are fill'd;  
Which of a weak and niggardly projection,  
Doth like a miser spoil his coat, with scanting  
A little cloth.

45

*French King.* Think we King Harry strong;  
And, princes, look you strongly arm to meet him.  
The kindred of his hath been flesh'd upon us,  
And he is bred out of that bloody strain  
That haunted us in our familiar paths:  
Witness our too much memorable shame  
When Cressy battle **fatally** was struck,  
And all our princes **captiv'd** by the hand  
Of that black name, **Edward, Black Prince** of Wales;  
Whiles that his mountain **sire**, on mountain standing  
Up in the air, crown'd with the golden sun,  
Saw his heroical seed, and smil'd to see him  
Mangle the work of nature, and deface  
The patterns that by God and by French fathers  
Had twenty years been made. This is a stem  
Of that **victorious stock**, and let us fear  
The native mightiness and fate of him.

50

55

60

*Enter a Messenger.*

*Messenger.* Ambassadors from Harry King of England  
Do crave admittance to your majesty.

43 **weigh**: estimate. 45 **proportions**: proper preparations (cf. i. ii. 137). 46 **Which of**: which (being) of. **projection**: design [N].  
47 **scanting**: stinting [N]. 50 **flesh'd**: initiated in bloodshed.  
52 **haunted us**: followed us persistently. 54 **struck**: fought [N].  
59 **seed**: offspring. 64 **fate of him**: what he is destined to achieve.

**French King.** We'll give them present audience. Go, and bring them. [Exit Messenger.]

**You** see this chase is hotly follow'd, friends.

**Dauphin.** Turn head, and stop pursuit; for coward dogs  
Most spend their mouths when what they seem to threaten  
Runs far before them. Good my sovereign, 71  
Take up the English short, and let them know  
Of what a monarchy you are the head:  
Self-love, my liege, is not so vile a sin  
As self-neglecting.

*Re-enter Messenger, with EXETER and other Englishmen.*

**French King.** From our brother of England? 75

**Exeter.** From him; and thus he greets your majesty.  
He wills you, in the name of God Almighty,  
That you divest yourself, and lay apart  
The borrow'd glories that by gift of heaven,  
By law of nature, and of nations, longs 80  
To him and to his heirs; namely, the crown,  
And all wide-stretched honours that pertain  
By custom and the ordinance of times  
Unto the crown of France. That you may know  
'Tis no sinister nor no awkward claim, 85  
Pick'd from the worm-holes of long-vanish'd days,  
Nor from the dust of old oblivion rak'd,  
He sends you this most memorable line, [*Gives a pedigree.*]  
In every branch truly demonstrative;  
Willing you overlook this pedigree; 90

67 **present:** immediate. 70 **Most spend their mouths:**  
give cry most loudly. 72 **Take up the English short:** give

a curt answer to the English. 77 **wills:** commands. 80

**longs:** belongs [N]. 83 **ordinance of times:** decree of ages.

85 **sinister:** illegitimate, unfair [N]. **awkward:** perverse.

87 **oblivion:** forgetfulness (= forgotten things). 88 **most**

**memorable line:** line of descent (i.e. genealogical table) well able  
to refresh the memory. 89 **demonstrative:** exhibiting the facts.

90 **Willing you overlook:** desiring you to peruse.

And when you find him evenly deriv'd  
 From his most fam'd of famous ancestors,  
 Edward the Third, he bids you then resign  
 Your crown and kingdom, indirectly held  
 From him the native and true challenger. 95

*French King.* Or else what follows?

*Exeter.* Bloody constraint; for if you hide the crown  
 Even in your hearts, there will he rake for it.  
 Therefore in fierce tempest is he coming,  
 In thunder and in earthquake, like a Jove: 100  
 That, if requiring fail, he will compel.  
 And bids you, in the bowels of the Lord,  
 Deliver up the crown, and to take mercy  
 On the poor souls for whom this hungry war  
 Opens his vasty jaws; and on your head 105  
 Turning the widows' tears, the orphans' cries,  
 The dead men's blood, the pining maidens' groans,  
 For husbands, fathers, and betrothed lovers,  
 That shall be swallow'd in this controversy.  
 This is his claim, his threat'ning, and my message; 110  
 Unless the Dauphin be in presence here,  
 To whom expressly I bring greeting too.

*French King.* For us, we will consider of this further:  
 To-morrow shall you bear our full intent  
 Back to our brother of England.

*Dauphin.* For the Dauphin, 115  
 I stand here for him: what to him from England?

*Exeter.* Scorn and defiance, slight regard, contempt,  
 And anything that may not misbecome  
 The mighty sender, doth he prize you at.  
 Thus says my king: and if your father's highness 120

91 evenly deriv'd: directly descended. 94 indirectly held:  
 unjustly withheld. 95 native: rightful. challenger: claimant.  
 101 requiring: requesting. 102 bids: (he) bids. 105 vasty:  
 cf. II. ii. 123, and note. 119 prize: value.

**Do not, in grant** of all demands at large,  
**Sweeten** the bitter mock you sent his majesty,  
 He'll call you to so hot an answer of it,  
 That caves and womby vaultages of France  
 Shall chide your trespass, and return your mock 125  
 In second accent of his ordenance.

*Dauphin.* Say, if my father render fair return,  
 It is against my will; for I desire  
 Nothing but odds with England. To that end,  
 As matching to his youth and vanity, 130  
 I did present him with the Paris balls.

*Exeter.* He'll make your Paris Louvre shake for it,  
 Were it the mistress-court of mighty Europe:  
 And, be assur'd, you'll find a difference—  
 As we his subjects have in wonder found— 135  
 Between the promise of his greener days  
 And these he masters now. Now he weighs time  
 Even to the utmost grain; that you shall read  
 In your own losses, if he stay in France. 139

*Fr. King.* To-morrow shall you know our mind at full.

*Exeter.* Dispatch us with all speed, lest that our king  
 Come here himself to question our delay;  
 For he is footed in this land already.

*French King.* You shall be soon dispatch'd, with  
 fair conditions.

A night is but small breath and little pause 145  
 To answer matters of this consequence.

[*Flourish. Exeunt.*]

121 **at large**: in full. 124 **womby vaultages**: hollow caverns.  
 125 **chide**: noisily proclaim (by their echoes). 126 **second accent**:  
 a second sound (i.e. an echo). **ordenance**: cannon. 129 **odds**:  
 strife. 130 **vanity**: folly, empty-headedness. 136 **greener**:  
 more youthful, less experienced. 137 **these he masters now**:  
 the more disciplined life he now leads (these = these days). 143  
**is footed**: has set foot. 145 **breath**: breathing-space.

## ACT III

*Flourish. Enter Chorus.*

*Chorus.* Thus with imagin'd wing our swift scene flies,  
 In motion of no less celerity  
 Than that of thought. Suppose that you have seen  
 The well-appointed king at Dover pier  
 Embark his royalty; and his brave fleet 5  
 With silken streamers the young Phoebus feigning:  
 Play with your fancies, and in them behold  
 Upon the hempen tackle ship-boys climbing;  
 Hear the shrill whistle, which doth order give  
 To sounds confus'd; behold the threaden sails, 10  
 Borne with th' invisible and creeping wind,  
 Draw the huge bottoms through the furrow'd sea,  
 Breasting the lofty surge. O! do but think  
 You stand upon the rivage and behold  
 A city on th' inconstant billows dancing; 15  
 For so appears this fleet majestic,  
 Holding due course to Harflew. Follow, follow!  
 Grapple your minds to sternage of this navy,  
 And leave your England as dead midnight, still,  
 Guarded with grandsires, babies, and old women, 20  
 Either past or not arriv'd to pith and puissance:  
 For who is he, whose chin is but enrich'd  
 With one appearing hair, that will not follow  
 These cull'd and choice-drawn cavaliers to France?

1 **imagin'd wing**: the wing of imagination.    4 **well-appointed**: well-equipped.    5 **brave**: splendid.    6 **the young Phoebus**: the young (or rising) sun.    **feigning**: pretending to be, resembling [N].    10 **threaden**: made of woven threads.    11 **Borne with**: carried along by.    12 **bottoms**: keels, ships.    14 **rivage**: shore.    18 **to sternage**: astern.    21 **pith**: strength.    24 **cull'd**: picked.    **choice-drawn cavaliers**: specially chosen gallants.



O'erhang and jutty his confounded base,  
 Swill'd with the wild and wasteful ocean.  
 Now set the teeth, and stretch the nostrill wide, 15  
 Hold hard the breath, and bend up every spirit  
 To his full height! On, on, you noblest English!  
 Whose blood is fet from fathers of war-proof;  
 Fathers, that like so many Alexanders,  
 Have in these parts from morn till even fought, 20  
 And sheath'd their swords for lack of argument.  
 Dishonour not your mothers; now attest  
 That those whom you call'd fathers did beget you.  
 Be copy now to men of grosser blood,  
 And teach them how to war. And you, good yeomen, 25  
 Whose limbs were made in England, show us here  
 The mettle of your pasture; let us swear  
 That you are worth your breeding; which I doubt not;  
 For there is none of you so mean and base  
 That hath not noble lustre in your eyes. 30  
 I see you stand like greyhounds in the slips,  
 Straining upon the start. The game's afoot:  
 Follow your spirit; and upon this charge,  
 Cry, 'God for Harry, England, and Saint George!'  
 [*Exeunt. Alarum, and chambers go off.*]

### Scene II. THE SAME

*Enter* NYM, BARDOLPH, PISTOL, and Boy.

*Bardolph.* On, on, on, on, on! to the breach, to the breach!

*Nym.* Pray thee, corporal, stay: the knocks are too hot;

13 **jutty**: project beyond. **confounded**: worn. 14 **Swill'd with**:  
 greedily swallowed by. **wasteful**: destructive. 15 **nostrill**:  
 an older form of 'nostril'. 16 **bend up**: strain. 18 **fet**: fetched,  
 derived. **war-proof**: valour proved in war. 21 **argument**:  
 cause of conflict (i.e. anyone to fight against). 22 **attest**:  
 give evidence. 24 **copy**: an example. 27 **mettle of your**  
**pasture**: stuff of which you are bred. 31 **slips**: leashes.



and for mine own part, I have not a case of lives: the humour of it is too hot, that is the very plain-song of it.

*Pistol.* The plain-song is most just, for humours do abound: 5

Knocks go and come: God's vassals drop and die;  
And sword and shield  
In bloody field  
Doth win immortal fame.

*Boy.* Would I were in an alehouse in London! I would give all my fame for a pot of ale, and safety.

*Pistol.* And I:

If wishes would prevail with me,  
My purpose should not fail with me,  
But thither would I hie. 15

*Boy.* As duly,  
But not as truly,  
As bird doth sing on bough.

*Enter FLUELLEN.*

*Fluellen.* Up to the breach, you dogs! avaunt, you cullions! [*Driving them forward.*]

*Pistol.* Be merciful, great duke, to men of mould! 20  
Abate thy rage, abate thy manly rage!

Abate thy rage, great duke!

Good bawcock, bate thy rage; use lenity, sweet chuck!

*Nym.* These be good humours! your honour wins bad humours. 25

[*Exeunt NYM, PISTOL, and BARDOLPH, followed by FLUELLEN.*]

*Boy.* As young as I am, I have observed these three swashers. I am boy to them all three, but all they three,

3 **case:** set. 4 **plain-song:** simple truth [*N*]. 19 **avaunt:** forward [*N*]. **cullions:** base fellows. 20 **of mould:** of earth, mortal. 23 **bawcock:** fine fellow (*beau coq*). 24 **Honour:** homage. **bad humours:** injuries [*N*]. 27 **swashers:** blusterers [*N*].

though they would serve me, could not be man to me;  
 for indeed three such antics do not amount to a man.  
 For Bardolph, he is white-livered, and red-faced; by the 30  
 means whereof, a' faces it out, but fights not. For  
 Pistol, he hath a killing tongue, and a quiet sword;  
 by the means whereof a' breaks words, and keeps whole  
 weapons. For Nym, he hath heard that men of few  
 words are the best men; and therefore he scorns to say 35  
 his prayers, lest a' should be thought a coward: but  
 his few bad words are matched with as few good deeds;  
 for a' never broke any man's head but his own, and  
 that was against a post, when he was drunk. They will  
 steal any thing and call it purchase. Bardolph stole a 40  
 lute-case, bore it twelve leagues, and sold it for three  
 half-pence. Nym and Bardolph are sworn brothers in  
 filching, and in Callice they stole a fire-shovel. I knew  
 by that piece of service the men would carry coals.  
 They would have me as familiar with men's pockets as 45  
 their gloves or their handkerchers: which makes much  
 against my manhood, if I should take from another's  
 pocket to put into mine; for it is plain pocketing up of  
 wrongs. I must leave them and seek some better ser-  
 vice: their villany goes against my weak stomach, and 50  
 therefore I must cast it up. *[Exit.]*

*Re-enter FLUELLEN. Enter GOWER, meeting him.*

*Gower.* Captain Fluellen, you must come presently to the mines: the Duke of Gloucester would speak with you.

*Fluellen.* To the mines? Tell you the duke it is not so good to come to the mines: for look you, the mines is 55

29 antics: buffoons. 44 carry coals: do any degrading service, put up with an affront. 46 makes: goes. 48-9 pocketing up of wrongs: putting up with insults (with a punning suggestion also of 'putting wrong things [i.e. stolen goods] in one's pocket'). 51 cast it up: vomit it, reject it. 52 presently: immediately.

not according to the disciplines of the war; the concavities of it is not sufficient; for look you, th' athversary—you may discuss unto the duke, look you—is digt himself four yard under the countermines; by Cheshu, I think a' will plow up all, if there is not better 60 directions.

*Gower.* The Duke of Gloucester, to whom the order of the siege is given, is altogether directed by an Irishman, a very valiant gentleman i' faith.

*Fluellen.* It is Captain Macmorris, is it not? 65

*Gower.* I think it be.

*Fluellen.* By Cheshu, he is an ass, as in the world: I will verify as much in his beard: he has no more directions in the true disciplines of the wars, look you, of the Roman disciplines, than is a puppy-dog. 70

*Enter MACMORRIS and JAMY.*

*Gower.* Here a' comes; and the Scots captain, Captain Jamy, with him.

*Fluellen.* Captain Jamy is a marvellous falorous gentleman, that is certain; and of great expedition and knowledge in th' aunchient wars, upon my particular 75 knowledge of his directions: by Cheshu, he will maintain his argument as well as any military man in the world, in the disciplines of the pristine wars of the Romans.

*Jamy.* I say gud-day, Captain Fluellen. 80

*Fluellen.* God-den to your worship, good Captain James.

*Gower.* How now, Captain Macmorris! have you quit the mines? have the pioneers given o'er?

56 **disciplines:** training, experience [N]. 58 **discuss:** declare. 62 **order:** arranging, planning. 67 **as in the world:** as (great an ass as anybody) in the world. 74 **expedition:** probably a confusion of 'experience' and 'erudition' (= learning). 78 **pristine:** ancient. 81 **God-den:** Good evening. 83 **pioneers:** diggers of the mines.

*Macmorris.* By Chrish, law! tish ill done: the work ish give over, the trompet sound the retreat. By my hand 85  
I swear, and my father's soul, the work ish ill done; it ish give over: I would have blowed up the town, so Chrish save me, law! in an hour: O! tish ill done, tish ill done; by my hand, tish ill done!

*Fluellen.* Captain Macmorris, I beseech you now, will 90  
you voutsafe me, look you, a few disputations with you, as partly touching or concerning the disciplines of the war, the Roman wars, in the way of argument, look you, and friendly communication; partly to satisfy my opinion, and partly for the satisfaction, look you, 95  
of my mind: as touching the direction of the military discipline, that is the point.

*Jamy.* It sall be vary gud, gud feith, gud captains bath: and I sall quit you with gud leve, as I may pick occasion; that sall I, marry. 100

*Macmorris.* It is no time to discourse, so Chrish save me: the day is hot, and the weather, and the wars, and the king, and the dukes: it is no time to discourse. The town is beseeched, and the trumpet call us to the breach; and we talk, and be Chrish, do nothing: 'tis 105  
shame for us all; so God sa' me, 'tis shame to stand still; it is shame, by my hand; and there is throats to be cut, and works to be done, and there ish nothing done, so Chrish sa' me, law!

*Jamy.* By the Mess, ere theise eyes of mine take them- 110  
selves to slomber, aile de gud service, or I'll lig i' the grund for it; ay, or go to death; and I'll pay't as valorously as I may, that sal I suerly do, that is the

91 voutsafe: vouchsafe, grant. 99 quit you with gud leve:  
answer you with your permission. 100 marry: certainly  
[literally, '(by the Virgin) Mary.']. 106 sa': save. 110 Mess:  
Mass. 113-14 the breff and the long: the brief and the long  
(Jamy's attempt at 'the long and the short of it').

breff and the long. Marry, I wad full fain heard some question 'tween you tway. 115

*Fluellen.* Captain Macmorris, I think, look you, under your correction, there is not many of your nation—

*Macmorris.* Of my nation! What ish my nation? Ish a villain, and a bastard, and a knave, and a rascal! What ish my nation? Who talks of my nation? 120

*Fluellen.* Look you, if you take the matter otherwise than is meant, Captain Macmorris, peradventure I shall think you do not use me with that affability as in discretion you ought to use me, look you; being as good a man as yourself, both in the disciplines of war, and 125 in the derivation of my birth, and in other particularities.

*Macmorris.* I do not know you so good a man as myself: so Chrish save me, I will cut off your head. 129

*Gower.* Gentlemen both, you will mistake each other.

*Jamy.* A! that 's a foul fault. [*A parley sounded.*]

*Gower.* The town sounds a parley.

*Fluellen.* Captain Macmorris, when there is more better opportunity to be required, look you, I will be so bold as to tell you I know the disciplines of war; and there is an end. [*Exeunt.*]

### *Scene III. THE SAME*

*Some Citizens on the walls. Enter KING HENRY and all his Train before the gates.*

*King Henry.* How yet resolves the governor of the town? This is the latest parle we will admit:

Therefore to our best mercy give yourselves,  
Or like to men proud of destruction

Defy us to our worst: for, as I am a soldier,— 5  
A name that in my thoughts becomes me best,—

115 **question:** argument. 118–19 **Ish a villain:** He is a villain [N]. 130 **mistake:** misunderstand. 134 **required:** probably Fluellen's mistake for 'acquired' (= obtained).

If I begin the battery once again,  
 I will not leave the half-achieved Harflew  
 Till in her ashes she lie buried.  
 The gates of mercy shall be all shut up, 10  
 And the flesh'd soldier, rough and hard of heart,  
 In liberty of bloody hand, shall range  
 With conscience wide as hell, mowing like grass  
 Your fresh fair virgins and your flow'ring infants.  
 What is it then to me, if impious war, 15  
 Array'd in flames like to the prince of fiends,  
 Do with his smirch'd complexion all fell feats  
 Enlink'd to waste and desolation?  
 What is't to me, when you yourselves are cause,  
 If your pure maidens fall into the hand 20  
 Of hot and forcing violation?  
 What rein can hold licentious wickedness  
 When down the hill he holds his fierce career?  
 We may as bootless spend our vain command  
 Upon th' enraged soldiers in their spoil, 25  
 As send précepts to the leviathan  
 To come ashore. Therefore, you men of Harflew,  
 Take pity of your town and of your people,  
 Whiles yet my soldiers are in my command,  
 Whiles yet the cool and temperate wind of grace 30  
 O'erblows the filthy and contagious clouds  
 Of headly murther, spoil, and villany.  
 If not, why, in a moment look to see

11 **flesh'd**: hardened [N].    12 **In liberty of bloody hand**: with his blood-stained hand free to do as he pleases.    17 **smirch'd complexion**: soiled face.    **fell feats**: fierce deeds.    18 **Enlink'd**: connected with.    **waste**: devastation.    21 **Of hot and forcing violation**: of men violating them by force in the heat of lust.    24 **bootless**: unavailingly.    **spend**: utter fruitlessly.    25 **spoil**: act of spoliation, plundering.    26 **précepts**: summons (a legal term).    30 **temperate**: mild.    **grace**: mercy.    31 **O'erblows**: blows away.    **filthy**: murky.    **contagious**: noxious (harmful).    32 **headly**: deadly.

The blind and bloody soldier with foul hand  
 Defile the locks of your shrill-shrieking daughters; 35  
 Your fathers taken by the silver beards,  
 And their most reverend heads dash'd to the walls;  
 Your naked infants spitted upon pikes,  
 Whiles the mad mothers with their howls confus'd  
 Do break the clouds, as did the wives of Jewry 40  
 At Herod's bloody-hunting slaughtermen.  
 What say you? will you yield, and **this** avoid?  
 Or, guilty in defence, be thus destroy'd?

*Enter the Governor.*

*Governor.* Our expectation hath this day an end.  
 The Dauphin, whom of succours we entreated, 45  
 Returns us that his powers are yet not ready  
 To raise so great a siege. Therefore, great king,  
 We yield our town and lives to thy soft mercy.  
 Enter our gates; dispose of us and ours;  
 For we no longer are defensible. 50

*King Henry.* Open your gates! Come, uncle Exeter,  
 Go you and enter Harflew; there remain,  
 And fortify it strongly 'gainst the French:  
 Use mercy to them all for us, dear uncle.  
 The winter coming on, and sickness growing 55  
 Upon our soldiers, we will retire to Callice.  
 To-night in Harflew will we be your guest;  
 To-morrow for the march are we address.

[*Flourish.* KING HENRY and his Train enter the town.]

#### Scene IV. THE FRENCH KING'S PALACE

*Enter KATHERINE and ALICE (an old gentlewoman).*

*Katherine.* Alice, tu as été en Angleterre, et tu parles bien le langage.

34 **blind:** reckless.      45 **of:** for.      48 **soft:** gentle.      50  
**defensible:** able to make a defence.      54 **for us:** on our behalf,  
 as our representative [N].      58 **address:** prepared.

*Alice.* Un peu, madame.

*Katherine.* Je te prie, m'enseignes; il faut que j'apprenne à parler. Comment appelez-vous la main en anglais ? 5

*Alice.* La main ? elle est appelée, de hand.

*Katherine.* De hand. Et les doigts ?

*Alice.* Les doigts ? ma foi, j'oublie les doigts; mais je me souviendrai. Les doigts ? je pense qu'ils sont appelés de fingres; oui, de fingres. 10

*Katherine.* La main, de hand; les doigts, de fingres. Je pense que je suis le bon écolier. J'ai gagné deux mots d'anglais vite. Comment appelez-vous les ongles ?

*Alice.* Les ongles ? nous les appelons, de nails.

*Katherine.* De nails. Écoutez; dites-moi, si je parle bien : de hands, de fingres, et de nails. 16

*Alice.* C'est bien dit, madame; il est fort bon anglais.

*Katherine.* Dites-moi l'anglais pour le bras.

*Alice.* De arm, madame.

*Katherine.* Et le coude ? 20

*Alice.* D'elbow.

*Katherine.* D'elbow. Je m'en fais la répétition de tous les mots que vous m'avez appris dès à présent.

*Alice.* Il est trop difficile, madame, comme je pense.

*Katherine.* Excusez-moi, Alice; écoutez : d'hand, de fingres, de nails, d'arma, de bilbow. 26

*Alice.* D'elbow, madame.

*Katherine.* O Seigneur Dieu ! je m'en oublie; d'elbow. Comment appelez-vous le col ?

*Alice.* De nick, madame. 30

*Katherine.* De nick. Et le menton ?

*Alice.* De chin.

*Katherine.* De sin. Le col, de nick : le menton, de sin.

*Alice.* Oui. Sauf votre honneur, en vérité vous prononcez les mots aussi droit que les natifs d'Angleterre. 35

*Katherine.* Je ne doute point d'apprendre par la grace de Dieu, et en peu de temps.



*Alice.* N'avez-vous déjà oublié ce que je vous ai enseignée?

*Katherine.* Non, je réciterai à vous promptement. D'hand,  
de finger, de mails,— 40

*Alice.* De nails, madame.

*Katherine.* De nails, de arme, de ilbow.

*Alice.* Sauf votre honneur, d'elbow.

*Katherine.* Ainsi dis-je; d'elbow, de nick, et de sin. Je  
réciterai une autre fois ma leçon ensemble: d'hand, de  
finger, de nails, d'arm, d'elbow, de nick, de sin. 46

*Alice.* Excellent, madame!

*Katherine.* C'est assez pour une, fois: allons-nous à dîner.  
[Exeunt.]

### Scene V. THE SAME

*Enter the FRENCH KING, the DAUPHIN, the CONSTABLE  
OF FRANCE, the DUKE OF BRETAGNE, and Others.*

*Fr. King.* 'Tis certain, he hath pass'd the river Somme.

*Constable.* And if he be not fought withal, my lord,  
Let us not live in France; let us quit all,  
And give our vineyards to a barbarous people.

*Dauphin.* O Dieu vivant! shall a few sprays of us, 5  
The emptying of our fathers' luxury,  
Our scions, put in wild and savage stock,  
Spirt up so suddenly into the clouds,  
And overlook their grafters?

*Bretagne.* Normans, but bastard Normans, Norman bas-  
tards! 10

*Mort de ma vie!* if they march along  
Unfought withal, but I will sell my dukedom,  
To buy a slobb'ry and a dirty farm

1 **he:** i.e. King Henry [N].    2 **withal:** with.    5 **sprays:** off-  
shoots [N].    7 **scions:** cuttings.    9 **overlook their grafters:**  
overtop the trees from which the cuttings for grafting were taken.

In that nook-shotten isle of Albion.

*Constable.* *Dieu de batailles!* where have they this mettle?

Is not their climate foggy, raw, and dull, 16

On whom, as in despite, the sun looks pale,

Killing their fruit with frowns? Can sodden water,

A drench for sur-rein'd jades, their barley-broth,

Decoct their cold blood to such valiant heat? 20

And shall our quick blood, spirited with wine,

Seem frosty? O! for honour of our land,

Let us not hang like ~~roping~~ <sup>roping</sup> icicles

Upon our houses' thatch, whiles a more frosty people

Sweat 'drops of gallant youth in our rich fields; 25

Poor we call them in their native lords.

*Dauphin.* By faith and honour,

Our madames mock at us, and plainly say

Our mettle is bred out, and they will give

Their bodies to the lust of English youth, 30

To new-store France with bastard warriors.

*Bretagne.* They bid us to the English dancing-schools,

And teach lavoltas high, and swift corantos;

Saying our grace is only in our heels,

And that we are most lofty runaways. 35

*French King.* Where is Montjoy the herald? speed him  
hence:

Let him greet England with our sharp defiance.

Up, princes! and, with spirit of honour edg'd

More sharper than your swords, hie to the field:

Charles Delabreth, High Constable of France, 40

You Dukes of Orleans, Bourbon, and of Berri,

Alençon, Brabant, Bar, and Burgundy,

14 **nook-shotten**: full of obscure corners [N]. 15 **mettle**:  
courage. 18 **sodden**: boiled. 19 **sur-rein'd**: over-ridden  
[N]. 20 **Decoct**: warm (originally meaning 'to boil down').

23 **roping**: hanging down like ropes. 26 **in**: in regard to [N].

29 **bred out**: exhausted, degenerated. 32 **bid us to**: bid us  
(go) to.

Jaques Chatillon, Rambures, Vaudemont,  
 Beaumont, Grandpré, Roussi, and Fauconbridge,  
 Foix, Lestrale, Bouciqualt, and Charolois, 45  
 High dukes, great princes, barons, lords, and knights,  
 For your great seats now quit you of great shames.  
 Bar Harry England, that sweeps through our land  
 With pennons painted in the blood of Harflew:  
 Rush on his host, as doth the melted snow 50  
 Upon the valleys, whose low vassal seat  
 The Alps doth spit and void his rheum upon.  
 Go down upon him, you have power enough,  
 And in a captive chariot into Roan  
 Bring him our prisoner.

*Constable.* This becomes the great. 55  
 Sorry am I his numbers are so few,  
 His soldiers sick, and famish'd in their march:  
 For I am sure, when he shall see our army,  
 He'll drop his heart into the sink of fear,  
 And for achievement offer us his ransom. 60

*French King.* Therefore, Lord Constable, haste on Montjoy,  
 And let him say to England that we send  
 To know what willing ransom he will give.  
 Prince Dauphin, you shall stay with us in Roan.

*Dauphin.* Not so, I do beseech your majesty. 65  
*French King.* Be patient, for you shall remain with us.  
 Now forth, Lord Constable, and princes all,  
 And quickly bring us word of England's fall. [*Exeunt.*]

### Scene VI. THE ENGLISH CAMP

*Enter GOWER and FLUELLEN.*

*Gower.* How now, Captain Fluellen! come you from the bridge?

47 **For your great seats:** in consideration of your great estates.  
**quit you:** rid yourselves. 51 **vassal:** base. 55 **becomes:**  
 befits. 62 **England:** i.e. the King of England.

*Fluellen.* I assure you, there is very excellent services committed at the bridge.

*Gower.* Is the Duke of Exeter safe? 5

*Fluellen.* The Duke of Exeter is as magnanimous as Agamemnon, and a man that I love and honour with my soul, and my heart, and my duty, and my life, and my living, and my uttermost power: he is not—God be praised and blessed!—any hurt in the world, but keeps the bridge most valiantly, with excellent discipline. 10  
There is an aunchient lieutenant there at the pridge, I think in my very conscience he is as valiant a man as Mark Antony; and he is a man of no estimation in the world; but I did see him do as gallant service. 15

*Gower.* What do you call him?

*Fluellen.* He is called Aunchient Pistol.

*Gower.* I know him not.

*Enter* PISTOL.

*Fluellen.* Here is the man.

*Pistol.* Captain, I thee besecch to do me favours: 20  
The Duke of Exeter doth love thee well.

*Fluellen.* Ay, I praise God; and I have merited some love at his hands.

*Pistol.* Bardolph, a soldier firm and sound of heart,  
And of buxom valour, hath, by cruel fate, 25  
And giddy Fortune's furious fickle wheel,  
That goddess blind,  
That stands upon the rolling restless stone,—

*Fluellen.* By your patience, Aunchient Pistol: Fortune is painted blind, with a muffler afore his eyes, to signify to you that Fortune is blind: and she is painted also with a wheel, to signify to you, which is the moral of it, that she is turning and inconstant, and mutability, and variation: and her foot, look you, is fixed 30

25 **buxom:** lively.

upon a spherical stone, which rolls, and rolls, and rolls: 35  
in good truth, the poet makes a most excellent description of it: Fortune is an excellent moral.

*Pistol.* Fortune is Bardolph's foe, and frowns on him;  
For he hath stol'n a pax, and hanged must a' be:  
A damned death! 40

Let gallows gape for dog, let man go free,  
And let not hemp his wind-pipe suffocate.  
But Exeter hath given the doom of death  
For pax of little price.

Therefore go speak; the duke will hear thy voice; 45  
And let not Bardolph's vital thread be cut  
With edge of penny cord and vile reproach:  
Speak, captain, for his life, and I will thee requite.

*Fluellen.* Aunchient Pistol, I do partly understand your meaning. 50

*Pistol.* Why then, rejoice therefore.

*Fluellen.* Certainly, aunchient, it is not a thing to rejoice at; for if, look you, he were my brother, I would desire the duke to use his good pleasure and put him to execution; for discipline ought to be used. 55

*Pistol.* Die, and be damn'd; and *figo* for thy friendship!

*Fluellen.* It is well.

*Pistol.* The fig of Spain! [Exit. 60

*Fluellen.* Very good.

*Gower.* Why, this is an arrant counterfeit rascal: I remember him now; a bawd, a cut-purse. 61

*Fluellen.* I'll assure you, a' uttered as prave words at the pridge as you shall see in a summer's day. But it is very well; what he has spoke to me, that is well, I warrant you, when time is serve. 65

*Gower.* Why, 'tis a gull, a fool, a rogue, that now and then goes to the wars, to grace himself at his return into

56 *figo*: a fig (in Spanish) [N]. 60 *this*: i.e. Pistol.  
*arrant*: out-and-out. *counterfeit*: fraudulent.

London under the form of a soldier. And such fellows are perfect in the great commanders' names, and they will learn you by rote where services were done; at such and 70 such a sconce, at such a breach, at such a convoy; who came off bravely, who was shot, who disgraced, what terms the enemy stood on; and this they con perfectly in the phrase of war, which they trick up with new-tuned oaths: and what a beard of the general's cut, and 75 a horrid suit of the camp, will do among foaming bottles and ale-washed wits, is wonderful to be thought on. But you must learn to know such slanders of the age, or else you may be marvellously mistook. 79

*Fluellen.* I tell you what, Captain Gower; I do perceive he is not the man that he would gladly make show to the world he is: if I find a hole in his coat, I will tell him my mind. [*Drum heard.*] Hark you, the king is coming, and I must speak with him from the pridge.

*Drum and Colours. Enter KING HENRY and his poor Soldiers, with GLOUCESTER.*

*Fluellen.* God pless your majesty! 85

*King Henry.* How now, Fluellen! cam'st thou from the bridge?

*Fluellen.* Ay, so please your majesty. The Duke of Exeter has very gallantly maintained the pridge: the French is gone off, look you, and there is gallant and most prave passages. Marry, th' athversary was have 90 possession of the pridge, but he is enforced to retire, and the Duke of Exeter is master of the pridge. I can tell your majesty the duke is a prave man.

*King Henry.* What men have you lost, Fluellen?

71 **sconce**: earthwork, fortification. 72 **came off**: retired.  
 73 **stood**: insisted. **con**: learn by heart. 74 **trick up**: adorn.  
 76 **horrid**: fearsome. 78 **slanders**: scandals. 84 **from the pridge**: to give him news from the bridge. 90 **passages**: acts.

*Fluellen.* The perdition of th' athversary hath been 95  
 very great, reasonable great: marry, for my part, I  
 think the duke hath lost never a man, but one that is  
 like to be executed for robbing a church; one Bardolph,  
 if your majesty know the man: his face is all bubukles  
 and welks, and knobs, and flames o' fire; and his lips 100  
 blows at his nose, and it is like a coal of fire, sometimes  
 plue, and sometimes red; but his nose is executed, and  
 his fire's out.

*King Henry.* We would have all such offenders so cut  
 off: and we give express charge that in our marches 105  
 through the country there be nothing compelled from  
 the villages: nothing taken, but paid for: none of the  
 French upbraided or abused in disdainful language; for  
 when lenity and cruelty play for a kingdom, the gentler  
 gamester is the soonest winner. 110

*Tucket. Enter MONTJOY.*

*Montjoy.* You know me by my habit.

*King Henry.* Well then, I know thee: what shall I know  
 of thee?

*Montjoy.* My master's mind.

*King Henry.* Unfold it.

*Montjoy.* Thus says my king: Say thou to Harry of 115  
 England: Though we seemed dead, we did but sleep:  
 advantage is a better soldier than rashness. Tell him,  
 we could have rebuked him at Harflew, but that we  
 thought not good to bruise an injury till it were full  
 ripe: now we speak upon our cue, and our voice is im- 120  
 perial: England shall repent his folly, see his weakness,

95 **perdition:** loss. 99 **bubukles:** carbuncles [N]. 100  
**welks:** pimples. 106 **compelled:** extorted by compulsion.  
 109 **lenity:** mildness, clemency. 111 **habit:** attire [N]. 117  
**advantage:** favourable opportunity [N]. 118 **rebuked:** checked.  
 120 **upon our cue:** at the proper moment. 121 **England:** i.e.  
 the King of England.

and admire our sufferance. Bid him therefore consider of his ransom, which must proportion the losses we have borne, the subjects we have lost, the disgrace we have digested; which in weight to re-answer, his pettiness would bow under. For our losses, his exchequer is too poor; for th' effusion of our blood, the muster of his kingdom too faint a number; and for our disgrace, his own person, kneeling at our feet, but a weak and worthless satisfaction. To this add defiance: and tell him, for conclusion, he hath betrayed his followers, whose condemnation is pronounced. So far my king and master, so much my office.

*King Henry.* What is thy name? I know thy quality.

*Montjoy.* Montjoy. 135

*King Henry.* Thou dost thy office fairly. Turn thee back, And tell thy king I do not seek him now, But could be willing to march on to Callice Without impeachment; for, to say the sooth,— Though 'tis no wisdom to confess so much 140 Unto an enemy of craft and vantage,— My people are with sickness much enfeebled, My numbers lessen'd: and those few I have Almost no better than so many French: Who, when they were in health, I tell thee, herald, 145 I thought upon one pair of English legs Did march three Frenchmen. Yet forgive me, God, That I do brag thus! this your air of France Hath blown that vice in me; I must repent.

122 **admire our sufferance:** wonder at our forbearance.  
 123 **proportion:** be in proportion to. 125 **digested:** put up with. 125–6 **which in weight . . . bow under:** (if he attempted) to make full compensation for this, his petty resources would collapse (under the strain). 128 **faint:** feeble. 134 **quality:** profession. 136 **fairly:** fitly. 139 **impeachment:** hindrance (French *empêchement*). **sooth:** truth. 141 **of craft and vantage:** of cunning and possessing the advantage. 149 **blown:** puffed up.



Go therefore, tell thy master here I am: 150  
My ransom is this frail and worthless trunk,  
My army but a weak and sickly guard;  
Yet, God before, tell him we will come on,  
Though France himself and such another neighbour  
Stand in our way. There's for thy labour, Montjoy. 155  
Go, bid thy master well advise himself.  
If we may pass, we will; if we be hinder'd,  
We shall your tawny ground with your red blood  
Discolour: and so, Montjoy, fare you well.  
The sum of all our answer is but this: 160  
We would not seek a battle as we are;  
Nor, as we are, we say we will not shun it:  
So tell your master.

*Montjoy.* I shall deliver so. Thanks to your highness.

[*Exit.*

*Gloucester.* I hope they will not come upon us now. 165

*King Henry.* We are in God's hand, brother, not in theirs  
March to the bridge; it now draws toward night:  
Beyond the river we'll encamp ourselves,  
And on to-morrow bid them march away. [*Exeunt.*

### *Scene VII.* THE FRENCH CAMP

*Enter the CONSTABLE OF FRANCE, the LORD RAMBURES,  
the DUKE OF ORLEANS, the DAUPHIN, and Others.*

*Constable.* Tut! I have the best armour of the world.  
Would it were day!

*Orleans.* You have an excellent armour; but let my horse  
have his due.

*Constable.* It is the best horse of Europe. 5

*Orleans.* Will it never be morning?

*Dauphin.* My Lord of Orleans, and my lord high constable, you talk of horse and armour?

156 **advise himself:** bethink himself, consider.

*Orleans.* You are as well provided of both as any prince in the world. 10

*Dauphin.* What a long night is this! I will not change my horse with any that treads but on four pasterns. *Ch'ha!* He bounds from the earth as if his entrails were hairs: *le cheval volant*, the Pegasus, *qui a les narines de feu!* When I bestride him, I soar, I am 15 a hawk: he trots the air; the earth sings when he touches it; the basest horn of his hoof is more musical than the pipe of Hermes.

*Orleans.* He's of the colour of the nutmeg.

*Dauphin.* And of the heat of the ginger. It is a beast 20 for Perseus: he is pure air and fire; and the dull elements of earth and water never appear in him, but only in patient stillness while his rider mounts him: he is indeed a horse, and all other jades you may call beasts.

*Constable.* Indeed, my lord, it is a most absolute 25 and excellent horse.

*Dauphin.* It is the prince of palfreys; his neigh is like the bidding of a monarch, and his countenance enforces homage.

*Orleans.* No more, cousin. 30

*Dauphin.* Nay, the man hath no wit that cannot, from the rising of the lark to the lodging of the lamb, vary deserved praise on my palfrey: it is a theme as fluent as the sea; turn the sands into eloquent tongues, and my horse is argument for them all. 'Tis a subject 35 for a sovereign to reason on, and for a sovereign's sovereign to ride on; and for the world—familiar to us, and unknown—to lay apart their particular functions and wonder at him. I once writ a sonnet in his praise, and began thus: 'Wonder of nature!'— 40

13 *Ch'ha!* An impatient exclamation (cf. 'Pshaw!'). 25 **absolute**: perfect. 27 **palfreys**: saddle-horses. 32 **lodging**: lying down. 34 **fluent**: copious. 35 **argument**: theme for discussion.

*Orleans.* I have heard a sonnet begin so to one's mistress.

*Dauphin.* Then did they imitate that which I composed to my courser; for my horse is my mistress.

*Constable.* I had as lief have my mistress a jade.

*Dauphin.* I tell thee, Constable, my mistress wears his own hair. 46

*Constable.* I could make as true a boast as that if I had a sow to my mistress.

*Dauphin.* *Le chien est retourné à son propre vomissement, et la truie lavée au boubier:* thou mak'st use of any thing.

*Constable.* Yet do I not use my horse for my mistress: or any such proverb so little kin to the purpose. 52

*Rambures.* My Lord Constable, the armour that I saw in your tent to-night, are those stars or suns upon it?

*Constable.* Stars, my lord. 55

*Dauphin.* Some of them will fall to-morrow, I hope.

*Constable.* And yet my sky shall not want.

*Dauphin.* That may be, for you bear a many superfluously, and 'twere more honour some were away.

*Constable.* Ev'n as your horse bears your praises; who would trot as well were some of your brags dismounted. 61

*Dauphin.* Would I were able to load him with his desert! Will it never be day? I will trot to-morrow a mile, and my way shall be paved with English faces.

*Constable.* I will not say so, for fear I should be faced out of my way. But I would it were morning, for I would fain be about the ears of the English. 67

*Rambures.* Who will go to hazard with me for twenty prisoners?

*Constable.* You must first go yourself to hazard, ere you have them. 71

*Dauphin.* 'Tis midnight: I'll go arm myself. [Exit.

*Orleans.* The Dauphin longs for morning.

48 to: for. 57 my sky . . . : my shield will not lack stars.  
65 faced: driven by opponents. 68 go to hazard: play dice [N].

*Rambures.* He longs to eat the English.

*Constable.* I think he will eat all he kills. 75

*Orleans.* By the white hand of my lady, he's a gallant prince.

*Constable.* Swear by her foot, that she may tread out the oath.

*Orleans.* He is simply the most active gentleman of France. 81

*Constable.* Doing is activity, and he will still be doing.

*Orleans.* He never did harm, that I heard of.

*Constable.* Nor will do none to-morrow: he will keep that good name still. 85

*Orleans.* I know him to be valiant.

*Constable.* I was told that by one that knows him better than you.

*Orleans.* What's he?

*Constable.* Marry, he told me so himself; and he said he cared not who knew it. 91

*Orleans.* He needs not; it is no hidden virtue in him.

*Constable.* By my faith, sir, but it is; never any body saw it but his lackey: 'tis a hooded valour, and when it appears, it will bate. 95

*Orleans.* 'Ill will never said well.'

*Constable.* I will cap that proverb with 'There is flattery in friendship'.

*Orleans.* And I will take up that with 'Give the devil his due'. 100

*Constable.* Well placed: there stands your friend for the devil: have at the very eye of that proverb with 'A pox of the devil'.

*Orleans.* You are the better at proverbs, by how much 'A fool's bolt is soon shot'. 105

82 **still**: always. 94 **hooded**: concealed [N]. 95 **bate**:  
(1) beat its wings, (2) abate, diminish [N]. 102 **have at**: here's  
a blow at. 105 **bolt**: arrow [N].

*Constable.* You have shot over.

*Orleans.* 'Tis not the first time you were over-shot.

*Enter a Messenger.*

*Messenger.* My Lord High Constable, the English lie within fifteen hundred paces of your tents.

*Constable.* Who hath measured the ground? 110

*Messenger.* The Lord Grandpré.

*Constable.* A valiant and most expert gentleman. Would it were day! Alas, poor Harry of England! he longs not for the dawning as we do. 114

*Orleans.* What a wretched and peevish fellow is this King of England, to mope with his fat-brained followers so far out of his knowledge!

*Constable.* If the English had any apprehension they would run away. 119

*Orleans.* That they lack; for if their heads had any intellectual armour they could never wear such heavy head-pieces.

*Rambures.* That island of England breeds very valiant creatures: their mastiffs are of unmatchable courage. 124

*Orleans.* Foolish curs! that run winking into the mouth of a Russian bear and have their heads crushed like rotten apples. You may as well say that's a valiant flea that dare eat his breakfast on the lip of a lion. 128

*Constable.* Just, just! and the men do sympathize with the mastiffs in robustious and rough coming on, leaving their wits with their wives: and then give them great

106 **shot over:** over-shot the mark (in your praise of the Dauphin). 107 **over-shot:** worsted. 115 **peevish:** silly.

116 **mope:** wander (about). 117 **so far out of his knowledge:** so senselessly. 118 **apprehension:** sense (but with a pun on its other meaning, 'fear'). 125 **winking:** with their eyes shut.

129 **Just, just!** exactly so! **sympathize with:** resemble. 130 **robustious:** violent. **coming on:** attack.

meals of beef and iron and steel, they will eat like wolves  
and fight like devils. 133

*Orleans.* Ay, but these English are shrewdly out of beef.

*Constable.* Then shall we find to-morrow they have only  
stomachs to eat and none to fight. Now is it time to arm ;  
come, shall we about it ? 137

*Orleans.* It is now two o'clock: but let me see, by ten  
We shall have each a hundred Englishmen. [*Exeunt.*

134 shrewdly: grievously.

## ACT IV

*Enter Chorus.*

*Chorus.* Now entertain conjecture of a time  
When creeping murmur and the poring dark  
Fills the wide vessel of the universe.  
From camp to camp, through the foul womb of night,  
The hum of either army stilly sounds, 5  
That the fix'd sentinels almost receive  
The secret whispers of each other's watch:  
Fire answers fire, and through their paly flames  
Each battle sees the other's umber'd face:  
Steed threatens steed, in high and boastful neighs 10  
Piercing the night's dull ear, and from the tents  
The armourers, accomplishing the knights,  
With busy hammers closing rivets up,  
Give dreadful note of preparation.  
The country cocks do crow, the clocks do toll, 15  
And the third hour of drowsy morning name.  
Proud of their numbers, and secure in soul,  
The confident and over-lusty French  
Do the low-rated English play at dice;  
And chide the creple tardy-gaited night 20  
Who like a foul and ugly witch doth limp  
So tediously away. The poor condemned English,  
Like sacrifices, by their watchful fires  
Sit patiently, and inly ruminate

1 **entertain conjecture**: let an imaginative picture occupy your minds. 5 **stilly**: softly. 9 **battle**: army. **umber'd**: umber in colour, dark brown [N]. 12 **accomplishing**: completing the equipment of. 17 **secure**: care-free. 18 **over-lusty**: too lively. 19 **Do . . . dice**: play at dice for the English whom they underrate [N]. 20 **creple**: cripple [N]. 24 **inly rumi-nate**: inwardly meditate upon.

The morning's danger, and their gesture sad, 25  
 Investing lank-lean cheeks and war-worn coats,  
 Presenteth them unto the gazing moon  
 So many horrid ghosts. O! now, who will behold  
 The royal captain of this ruin'd band  
 Walking from watch to watch, from tent to tent, 30  
 Let him cry 'Praise and glory on his head!'  
 For forth he goes, and visits all his host,  
 Bids them good morrow with a modest smile,  
 And calls them brothers, friends, and countrymen.  
 Upon his royal face there is no note 35  
 How dread an army hath enrounded him;  
 Nor doth he dedicate one jot of colour  
 Unto the weary and all-watched night:  
 But freshly looks, and overbears attaint  
 With cheerful semblance and sweet majesty; 40  
 That every wretch, pining and pale before,  
 Beholding him, plucks comfort from his looks.  
 A largess universal, like the sun,  
 His liberal eye doth give to every one,  
 Thawing cold fear, that mean and gentle all 45  
 Behold, as may unworthiness define,  
 A little touch of Harry in the night.  
 And so our scene must to the battle fly;  
 Where,—O for pity!—we shall much disgrace,  
 With four or five most vile and ragged foils, 50  
 Right ill dispos'd in brawl ridiculous,

25 **gesture sad**: serious demeanour. 26 **Investing**: accompanying. 28 **horrid**: horrible. 35 **note**: sign. 36 **enrounded**: surrounded. 37 **dedicate**: sacrifice. 38 **all-watched**: wholly spent in keeping watch. 39 **overbears attaint**: overcomes any stain (upon his fresh appearance). 40 **semblance**: appearance. **sweet**: gracious. 46 **as may unworthiness define**: as (I hope our) unworthy efforts may depict [N]. 50 **ragged**: jagged. 51 **dispos'd**: set out.



The name of Agincourt. Yet sit and see;  
Minding true things by what their mockeries be. [Exit.

*Scene I. THE ENGLISH CAMP AT AGINCOURT*

*Enter KING HENRY, BEDFORD, and GLOUCESTER.*

*King Henry.* Gloucester, 'tis true that we are in great danger;  
The greater therefore should our courage be.  
Good morrow, brother Bedford. God Almighty!  
There is some soul of goodness in things evil,  
Would men observingly distil it out; 5  
For our bad neighbour makes us early stirrers,  
Which is both healthful, and good husbandry:  
Besides, they are our outward consciences,  
And preachers to us all; admonishing  
That we should dress us fairly for our end. 10  
Thus may we gather honey from the weed,  
And make a moral of the devil himself.

*Enter ERPINGHAM.*

Good morrow, old Sir Thomas Erpingham:  
A good soft pillow for that good white head  
Were better than a churlish turf of France. 15

*Erpingham.* Not so, my liege: this lodging likes me better,  
Since I may say, 'Now lie I like a king.'

*King Henry.* 'Tis good for men to love their present pains  
Upon example; so the spirit is eas'd:  
And when the mind is quicken'd, out of doubt 20

53 **Minding**: calling to mind.    **their mockeries**: ludicrously inadequate representations of them.    7 **husbandry**: management (of time).    8 **they**: i.e. things evil (l. 4), evil circumstances.  
10 **dress us fairly**: prepare ourselves properly.    12 **of**: out of.  
15 **churlish**: rough, hard.    16 **likes**: pleases.    19 **Upon example**: when someone else sets them the example.    20 **quicken'd**: made alive.

The organs, though defunct and dead before, \*  
 Break up their drowsy grave, and newly move  
 With casted slough and fresh legerity.  
 Lend me thy cloak, Sir Thomas. Brothers both,  
 Commend me to the princes in our camp; 25  
 Do my good morrow to them, and anon  
 Desire them all to my pavilion.

*Gloucester.* We shall, my liege.

*Erpingham.* Shall I attend your Grace?

*King Henry.* No, my good knight;  
 Go with my brothers to my lords of England: 30  
 I and my bosom must debate awhile,  
 And then I would no other company.

*Erp.* The Lord in heaven bless thee, noble Harry!

[*Exeunt all but the King.*]

*King Henry.* God-a-mercy, old heart! thou speak'st  
 cheerfully.

*Enter PISTOL.*

*Pistol.* *Qui va là?* 35

*King Henry.* A friend.

*Pistol.* Discuss unto me; art thou officer?  
 Or art thou base, common, and popular?

*King Henry.* I am a gentleman of a company.

*Pistol.* Trail'st thou the puissant pike? 40

*King Henry.* Even so. What are you?

*Pistol.* As good a gentleman as the emperor.

*King Henry.* Then you are a better than the king.

*Pistol.* The king's a bawcock, and a heart of gold,  
 A lad of life, an imp of fame, 45

21 **organs**: parts of the body.    **defunct**: having ceased to act.  
 23 **casted slough**: skin cast off [N].    **legerity**: nimbleness.  
 26 **Do**: convey.    **anon**: immediately.    27 **to**: (to come) to.  
 34 **God-a-mercy**: God have mercy, God bless thee.    37 **Dis-**  
**cuss**: declare.    38 **popular**: plebeian, one of the people.  
 44 **bawcock**: cf. III. ii. 23.    45 **imp**: child [N].

Of parents good, of fist most valiant:  
 I kiss his dirty shoe, and from heart-string  
 I love the lovely bully. What is thy name?

*King Henry.* Harry *le Roy*.

*Pistol.* *Le Roy?* a Cornish name: art thou of Cornish crew? 50

*King Henry.* No, I am a Welshman.

*Pistol.* Know'st thou Fluellen?

*King Henry.* Yes.

*Pistol.* Tell him, I'll knock his leek about his pate  
 Upon Saint Davy's day. 55

*King Henry.* Do not you wear your dagger in your cap  
 that day, lest he knock that about yours.

*Pistol.* Art thou his friend?

*King Henry.* And his kinsman too.

*Pistol.* The *figo* for thee then! 60

*King Henry.* I thank you. God be with you!

*Pistol.* My name is Pistol called. [*Exit.*]

*King Henry.* It sorts well with your fierceness. [*Retires.*]

*Enter FLUELLEN and GOWER.*

*Gower.* Captain Fluellen!

*Fluellen.* So! in the name of Cheshu Christ, speak 65  
 fewer. It is the greatest admiration in the universal  
 world, when the true and aunchient prerogatifes and  
 laws of the wars is not kept. If you would take the  
 pains but to examine the wars of Pompey the Great,  
 you shall find, I warrant you, that there is no tiddle- 70  
 taddle nor pibble-babble in Pompey's camp; I warrant  
 you, you shall find the ceremonies of the wars, and the  
 cares of it, and the forms of it, and the sobriety of it,  
 and the modesty of it, to be otherwise.

48 **bully**: fine fellow. 60 **figo**: cf. III. vi. 56. 63 **sorts**:  
 fits. 66 **admiration**: wonder. 67 **prerogatifes**: preroga-  
 tives [N]. 74 **modesty**: fitting arrangement.

*Gower.* Why, the enemy is loud; you hear him all night. 75

*Fluellen.* If the enemy is an ass and a fool, and a prating coxcomb, is it meet, think you, that we should also, look you, be an ass and a fool, and a prating coxcomb, in your own conscience now?

*Gower.* I will speak lower. 80

*Fluellen.* I pray you, and beseech you, that you will.

[*Exeunt GOWER and FUELLEN.*]

*King Henry.* Though it appear a little out of fashion,  
There is much care and valour in this Welshman.

*Enter three soldiers, - JOHN BATES, ALEXANDER COURT,  
and MICHAEL WILLIAMS.*

*Court.* Brother John Bates, is not that the morning  
which breaks yonder? 85

*Bates.* I think it be; but we have no great cause to desire  
the approach of day.

*Williams.* We see yonder the beginning of the day, but  
I think we shall never see the end of it. Who goes there?

*King Henry.* A friend. 90

*Williams.* Under what captain serve you?

*King Henry.* Under Sir John Erpingham.

*Williams.* A good old commander, and a most kind gentleman: I pray you, what thinks he of our estate? 94

*King Henry.* Even as men wracked upon a sand, that  
look to be washed off the next tide.

*Bates.* He hath not told his thought to the king?

*King Henry.* No; nor it is not meet he should. For,  
though I speak it to you, I think the king is but a man,  
as I am: the violet smells to him as it doth to me; the 100  
element shows to him as it doth to me: all his senses

82 **fashion:** the ordinary kind.

94 **estate:** condition.

95 **wracked:** (an older form of) wrecked. **sand:** sand-bank.

96 **look:** expect [N]. 101 **element shows:** sky appears.

have but human conditions: his ceremonies laid by, in his nakedness he appears but a man; and though his affections are higher mounted than ours, yet when they stoop, they stoop with the like wing. Therefore, 105 when he sees reason of fears, as we do, his fears, out of doubt, be of the same relish as ours are: yet in reason, no man should possess him with any appearance of fear, lest he, by showing it, should dishearten his army. 109

*Bates.* He may show what outward courage he will: but I believe, as cold a night as 'tis, he could wish himself in Thames up to the neck; and so I would he were, and I by him, at all adventures, so we were quit here. 113

*King Henry.* By my troth, I will speak my conscience of the king: I think he would not wish himself any where but where he is.

*Bates.* Then I would he were here alone; so should he be sure to be ransomed, and a many poor men's lives saved. 119

*King Henry.* I dare say you love him not so ill to wish him here alone, howsoever you speak this to feel other men's minds. Methinks I could not die any where so contented as in the king's company, his cause being just, and his quarrel honourable.

*Williams.* That's more than we know. 125

*Bates.* Ay, or more than we should seek after; for we know enough if we know we are the king's subjects. If his cause be wrong, our obedience to the king wipes the crime of it out of us.

*Williams.* But if the cause be not good, the king 130

102 **conditions**: characteristics. **ceremonies**: symbols of state.  
 104 **affections are higher mounted**: emotions move in a higher plane. 105 **stoop**: sweep lower [N]. 107 **relish**: flavour, quality. 108 **possess him with**: communicate to him. 113 **adventures**: hazards. **quit here**: away from here, out of this. 114–15 **conscience of**: conviction about. 121 **feel**: test. 122 **Methinks**: it seems to me.

himself hath a heavy reckoning to make, when all those legs, and arms, and heads, chopped off in a battle, shall join together at the latter day, and cry all, 'We died at such a place, some swearing, some crying for a surgeon, some upon their wives left poor behind 135 them, some upon the debts they owe, some upon their children rawly left.' I am afraid there are few die well that die in a battle; for how can they charitably dispose of any thing when blood is their argument? Now, if these men do not die well, it will be a black matter for 140 the king that led them to it; who to disobey were against all proportion of subjection.

*King Henry.* So, if a son that is by his father sent about merchandise do sinfully miscarry upon the sea, the imputation of his wickedness, by your rule, should 145 be imposed upon his father that sent him: or if a servant, under his master's command transporting a sum of money, be assailed by robbers and die in many irreconciled iniquities, you may call the business of the master the author of the servant's damnation. But 150 this is not so: the king is not bound to answer the particular endings of his soldiers, the father of his son, nor the master of his servant; for they purpose not their death when they purpose their services. Besides, there is no king, be his cause never so spotless, if it come to 155 the arbitrement of swords, can try it out with all unspotted soldiers. Some, peradventure, have on them

137 **rawly**: very young [N]. 138-9 **charitably dispose of any thing**: settle anything in a spirit of charity. 139 **argument**: subject of dispute. 142 **proportion of subjection**: due relation of subjects (to rulers). 144 **sinfully miscarry**: perish in a state of sin. 145 **imputation**: attribution. 146 **imposed**: laid. 148-9 **irreconciled iniquities**: iniquities for which he has made no atonement to secure reconciliation with God. 150 **author**: cause. 151 **answer**: answer for. 154 **purpose**: intend to employ. 156-7 **unspotted**: sinless.

the guilt of premeditated and contrived murder; some, of beguiling virgins with the broken seals of perjury; some, making the wars their bulwark, that have before 160 gored the gentle bosom of peace with pillage and robbery. Now, if these men have defeated the law and outrun native punishment, though they can outstrip men, they have no wings to fly from God: war is his beadle, war is his vengeance; so that here men are punished 165 for before-breach of the king's laws in now the king's quarrel: where they feared the death, they have borne life away; and where they would be safe, they perish. Then, if they die unprovided, no more is the king guilty of their damnation than he was before guilty of 170 those impieties for the which they are now visited. Every subject's duty is the king's; but every subject's soul is his own. Therefore should every soldier in the wars do as every sick man in his bed, wash every mote out of his conscience; and dying so, death is to 175 him advantage; or not dying, the time was blessedly lost wherein such preparation was gained: and in him that escapes, it were not sin to think, that making God so free an offer, he let him outlive that day to see his greatness, and to teach others how they should prepare. 180

*Williams.* 'Tis certain, every man that dies ill, the ill upon his own head: the king is not to answer it.

*Bates.* I do not desire he should answer for me; and yet I determine to fight lustily for him.

*King Henry.* I myself heard the king say he would not be ransomed.

186

158 **contrived**: deliberately planned.      159 **seals**: affirmations.  
 160 **bulwark**: defence.      163 **native**: in their own country.  
 165 **here**: i.e. in war.      166 **in now**: in what is now.      167  
**where**: i.e. at home.      168 **where**: i.e. abroad.      169 **unpro-**  
**vided**: unprepared.      171 **visited**: punished.      179 **an offer**:  
 i.e. of repentance.      **his**: i.e. God's.

*Williams.* Ay, he said so, to make us fight cheerfully; but when our throats are cut, he may be ransomed, and we ne'er the wiser.

*King Henry.* If I live to see it, I will never trust his word after. 191

*Williams.* You pay him then! That's a perilous shot out of an elder-gun, that a poor and a private displeasure can do against a monarch: you may as well go about to turn the sun to ice with fanning in his face 195 with a peacock's feather. You'll never trust his word after! come, 'tis a foolish saying.

*King Henry.* Your reproof is something too round; I should be angry with you if the time were convenient.

*Williams.* Let it be a quarrel between us, if you live. 200

*King Henry.* I embrace it.

*Williams.* How shall I know thee again?

*King Henry.* Give me any gage of thine, and I will wear it in my bonnet: then, if ever thou dar'st acknowledge it, I will make it my quarrel. 205

*Williams.* Here's my glove: give me another of thine.

*King Henry.* There.

*Williams.* This will I also wear in my cap: if ever thou come to me, and say, after to-morrow, 'This is my glove,' by this hand I will take thee a box on the ear. 210

*King Henry.* If ever I live to see it, I will challenge it.

*Williams.* Thou dar'st as well be hanged.

*King Henry.* Well, I will do it, though I take thee in the king's company.

*Williams.* Keep thy word: fare thee well. 215

192 **pay him:** pay him out, i.e. if he breaks his word (*Williams* speaks sarcastically). 193 **elder-gun:** pop-gun [*N*]. 193-4

**a poor and a private displeasure:** the displeasure of a poor common man. 198 **something too round:** somewhat too plain-spoken.

199 **convenient:** fitting. 201 **embrace:** welcome. 204

**bonnet:** cap. 210 **take:** strike (in l. 213 it produces a pun with the other sense of 'catch' or 'find').



*Bates.* Be friends, you English fools, be friends: we have French quarrels enow, if you could tell how to reckon.

*King Henry.* Indeed, the French may lay twenty French crowns to one, they will beat us, for they bear them on their shoulders: but it is no English treason to cut French crowns, and to-morrow the king himself will be a clipper.

[*Exeunt Soldiers.*]

Upon the king! let us our lives, our souls, 222

Our debts, our careful wives,

Our children, and our sins, lay on the king!

We must bear all. O hard condition! 225

Twin-born with greatness, subject to the breath

Of every fool, whose sense no more can feel

But his own wringing. What infinite heart's ease

Must kings neglect that private men enjoy!

And what have kings that privates have not too, 230

Save ceremony, save general ceremony?

And what art thou, thou idle ceremony?

What kind of god art thou, that suffer'st more

Of mortal griefs than do thy worshippers?

What are thy rents? what are thy comings-in? 235

O ceremony! show me but thy worth:

What is thy soul of adoration?

Art thou aught else but place, degree, and form,

Creating awe and fear in other men?

Wherein thou art less happy, being fear'd, 240

Than they in fearing.

What drink'st thou oft, instead of homage sweet,

217 **enow**: enough. 223 **careful**: full of care, anxious.

225 **condition**: state of existence. 226 **breath**: speech, talk.

228 **But his own wringing**: except his own suffering. 229

**neglect**: forego. **private men**: ordinary men, not in a public position.

231 **general ceremony**: public respect and formality. 232 **idle**:

worthless. 235 **comings-in**: revenues, compensations. 237

**thy soul of adoration**: the essence of the adoration paid to thee.

238 **form**: formality.

But poison'd flattery? O! be sick, great greatness,  
 And bid thy ceremony give thee cure.  
 Think'st thou the fiery fever will go out 245  
 With titles blown from adulation?  
 Will it give place to flexure and low bending?  
 Canst thou, when thou command'st the beggar's knee,  
 Command the health of it? No, thou proud dream,  
 That play'st so subtly with a king's repose; 250  
 I am a king that find thee; and I know,  
 'Tis not the balm, the sceptre and the ball,  
 The sword, the mace, the crown imperial,  
 The intertissued robe of gold and pearl,  
 The farced title running 'fore the king, 255  
 The throne he sits on, nor the tide of pomp  
 That beats upon the high shore of this world,  
 No, not all these, thrice-gorgeous ceremony,  
 Not all these, laid in bed majestical,  
 Can sleep so soundly as the wretched slave: 260  
 Who with a body fill'd, and vacant mind,  
 Gets him to rest, cramm'd with distressful bread;  
 Never sees horrid night, the child of hell:  
 But, like a lackey, from the rise to set  
 Sweats in the eye of Phoebus, and all night 265  
 Sleeps in Elysium; next day after dawn,  
 Doth rise and help Hyperion to his horse,  
 And follows so the ever-running year  
 With profitable labour to his grave:  
 And, but for ceremony, such a wretch, 270  
 Winding up days with toil, and nights with sleep,

246 **blown from adulation**: uttered fulsomely by fawning courtiers. 247 **give place**: yield. **flexure**: cringing. 251 **find**: experience. 254 **intertissued**: interwoven. 255 **farced**: stuffed out (with pompous phrases). 262 **distressful**: hard-earned. 263 **horrid**: horrible. 264 **lackey**: running footman [N]. **rise to set**: sunrise to sunset. 269 **his grave**: its grave, the end of the year.

Had the fore-hand and vantage of a king.  
 The slave, a member of the country's peace,  
 Enjoys it; but in gross brain little wots  
 What watch the king keeps to maintain the peace, 275  
 Whose hours the peasant best advantages.

*Re-enter* ERPINGHAM.

*Erpingham.* My lord, your nobles, jealous of your absence,  
 Seek through your camp to find you.

*King Henry.* Good old knight,  
 Collect them all together at my tent: 279  
 I'll be before thee.

*Erpingham.* I shall do't, my lord. [*Exit.*]

*King Henry.* O God of battles! steel my soldiers' hearts;  
 Possess them not with fear; take from them now  
 The sense of reck'ning, if th' opposed numbers  
 Pluck their hearts from them. Not to-day, O Lord!  
 O! not to-day, think not upon the fault 285  
 My father made in compassing the crown.  
 I Richard's body have interred new,  
 And on it have bestow'd more contrite tears  
 Than from it issu'd forced drops of blood.  
 Five hundred poor I have in yearly pay, 290  
 Who twice a day their wither'd hands hold up  
 Toward heaven, to pardon blood; and I have built  
 Two chantries, where the sad and solemn priests  
 Sing still for Richard's soul. More will I do;  
 Though all that I can do is nothing worth, 295

272 **Had:** would have. **fore-hand:** upper hand, superiority.  
**of:** over. 273 **member:** sharer. 274 **gross:** dull. **wots:**  
 knows. 276 **best advantages:** derives the greatest ad-  
 vantage from. 277 **jealous of:** apprehensive about. 283  
**sense:** faculty [N]. 287 **new:** anew [N]. 292 **to pardon:**  
 (praying heaven) to pardon. 293 **sad:** grave. 294 **still:**  
 continually.

Since that my penitence comes after all,  
Imploring pardon.

*Re-enter GLOUCESTER.*

*Gloucester.* My liege!

*King Henry.* My brother Gloucester's voice! Ay;  
I know thy errand, I will go with thee: 299  
The day, my friends, and all things stay for me. [*Exeunt.*]

*Scene II. THE FRENCH CAMP*

*Enter the DAUPHIN, ORLEANS, RAMBURES, and BEAUMONT.*

*Orleans.* The sun doth gild our armour: up, my lords!

*Dauphin.* *Montez à cheval!* My horse! *varlet!* *lacquais!* ha!

*Orleans.* O brave spirit!

*Dauphin.* *Via! les eaux et la terre!*

*Orleans.* *Rien puis? l'air et le feu.* 5

*Dauphin.* *Ciel!* cousin Orleans.

*Enter CONSTABLE.*

Now, my lord constable!

*Constable.* Hark how our steeds for present service neigh!

*Dauphin.* Mount them, and make incision in their hides,  
That their hot blood may spin in English eyes, 10  
And dout them with superfluous courage: ha!

*Rambures.* What! will you have them weep our horses'  
blood?

How shall we then behold their natural tears?

296 **after all**: i.e. after all my deeds attempting atonement [N].  
4 **Via!**: a word used for encouraging horses [N]. 6 **Ciel!**: Good heavens!  
8 **present**: immediate. 10 **spin**: gush forth.  
11 **dout**: extinguish.

*Enter a Messenger.*

*Messenger.* The English are embattail'd, you French peers.

*Constable.* To horse, you gallant princes! straight to horse! 15

Do but behold yond poor and starved band,  
 And your fair show shall suck away their souls,  
 Leaving them but the shales and husks of men.  
 There is not work enough for all our hands,  
 Scarce blood enough in all their sickly veins 20  
 To give each naked curtle-axe a stain,  
 That our French gallants shall to-day draw out,  
 And sheathe for lack of sport. Let us but blow on them,  
 The vapour of our valour will o'erturn them.  
 'Tis positive 'gainst all exceptions, lords, 25  
 That our superfluous lackeys and our peasants,  
 Who in unnecessary action swarm  
 About our squares of battle, were enow  
 To purge this field of such a hilding foe,  
 Though we upon this mountain's basis by 30  
 Took stand for idle speculation:  
 But that our honours must not. What's to say?  
 A very little little let us do,  
 And all is done. Then let the trumpets sound  
 The tucket sonance and the note to mount: 35  
 For our approach shall so much dare the field,  
 That England shall couch down in fear and yield.

17 **fair show**: bright appearance. 18 **shales**: shells.  
 21 **curtle-axe**: cutlass, short sword (French *coutelas*). 25  
**positive**: certain. **exceptions**: objections. 27 **in un-**  
**necessary action**: doing nothing of value. 29 **hilding**:  
 worthless. 30 **basis**: foot [N]. **by**: near by. 31  
**speculation**: looking on. 35 **sonance**: sound. 36 **dare**:  
 dazzle, frighten.

*Enter GRANDPRÉ.*

*Grandpré.* Why do you stay so long, my lords of France?  
 Yond island carrions, desperate of their bones,  
 Ill-favour'dly become the morning field: 40  
 Their ragged curtains poorly are let loose,  
 And our air shakes them passing scornfully.  
 Big Mars seems banqu'rout in their beggar'd host,  
 And faintly through a rusty beaver peeps.  
 The horsemen sit like fixed candlesticks, 45  
 With torch-staves in their hand; and their poor jades  
 Lob down their heads, dropping the hides and hips,  
 The gum down-roping from their pale-dead eyes,  
 And in their pale dull mouths the gimmal'd bit  
 Lies foul with chaw'd grass, still and motionless; 50  
 And their executors, the knavish crows,  
 Fly o'er them all, impatient for their hour.  
 Description cannot suit itself in words  
 To demonstrate the life of such a battle  
 In life so lifeless as it shows itself. 55

*Constable.* They have said their prayers, and they stay  
 for death.

*Dauphin.* Shall we go send them dinners and fresh suits,  
 And give their fasting horses provender,  
 And after fight with them?

*Constable.* I stay but for my guard: on, to the field! 60  
 I will the banner from a trumpet take,

40 **Ill-favour'dly become:** give an ugly appearance to. 42  
**passing:** exceedingly. 43 **banqu'rout:** bankrupt [N]. 47 **Lob:**  
 droop. **hides:** flanks. 48 **down-roping:** hanging down like  
 ropes. 49 **gimmal'd:** made with two gimmals or joints, consist-  
 ing of two similar parts hinged together (*O.E.D.*). 51 **executors:**  
 executioners. 53 **suit:** clothe. 54 **demonstrate:** depict.  
**battle:** army. 56 **stay:** wait. 59 **after:** afterwards.  
 60 **guard:** bodyguard [N].

And use it for my haste. Come, come, away!  
 The sun is high, and we outwear the day. [*Exeunt.*]

### *Scene III. THE ENGLISH CAMP*

*Enter* GLOUCESTER, BEDFORD, EXETER, ERPINGHAM,  
 SALISBURY, and WESTMORLAND, *with all the English host.*

*Gloucester.* Where is the king?

*Bedford.* The king himself is rode to view their battle.

*Westmorland.* Of fighting men they have full three-score  
 thousand.

*Exeter.* There's five to one; besides, they all are fresh.

*Salisbury.* God's arm strike with us! 'tis a fearful odds,  
 God be wi' you, princes all; I'll to my charge: 6

If we no more meet till we meet in heaven,

Then joyfully, my noble Lord of Bedford,

My dear Lord Gloucester, and my good Lord Exeter,

And my kind kinsman, warriors all, adieu! 10

*Bedford.* Farewell, good Salisbury, and good luck go  
 with thee!

*Exeter.* Farewell, kind lord: fight valiantly to-day.

And yet I do thee wrong to mind thee of it,

For thou art fram'd of the firm truth of valour.

[*Exit* SALISBURY.]

*Bedford.* He is as full of valour as of kindness, 15  
 Princely in both.

*Enter* KING HENRY.

*Westmorland.* O! that we now had here  
 But one ten thousand of those men in England  
 That do no work to-day.

*King Henry.* What's he that wishes so?  
 My cousin Westmorland. No, my fair cousin:

62 **for:** because of.      63 **outwear:** wear out, waste.      13  
**mind:** remind [N].

If we are mark'd to die, we are enow 20  
 To do our country loss; and if to live,  
 The fewer men, the greater share of honour.  
 God's will! I pray thee wish not one man more.  
 By Jove, I am not covetous for gold,  
 Nor care I who doth feed upon my cost; 25  
 It yearns me not if men my garments wear;  
 Such outward things dwell not in my desires.  
 But if it be a sin to covet honour,  
 I am the most offending soul alive.  
 No, faith, my coz, wish not a man from England: 30  
 God's peace! I would not lose so great an honour,  
 As one man more methinks would share from me,  
 For the best hope I have. O! do not wish one more:  
 Rather proclaim it, Westmorland, through my host,  
 That he which hath no stomach to this fight, 35  
 Let him depart; his passport shall be made,  
 And crowns for convoy put into his purse:  
 We would not die in that man's company  
 That fears his fellowship to die with us.  
 This day is call'd the feast of Crispian: 40  
 He that outlives this day, and comes safe home,  
 Will stand a tip-toe when this day is nam'd,  
 And rouse him at the name of Crispian.  
 He that shall live this day, and see old age,  
 Will yearly on the vigil feast his neighbours, 45  
 And say, 'To-morrow is Saint Crispian':  
 Then will he strip his sleeve, and show his scars,  
 And say, 'These wounds I had on Crispin's day.'  
 Old men forget: yet all shall be forgot,

25 **upon my cost**: at my expense.    26 **yearns**: grieves.    32  
**share**: take as his share.    35 **stomach to**: appetite for, courage  
 for.    37 **convoy**: conveyance.    39 **fears his fellowship to**  
**die with us**: fears to share death with us.    45 **vigil**: eve (of a.  
 Christian Church festival) [N].



But he'll remember, with advantages, 50  
 What feats he did that day. Then shall our names,  
 Familiar in his mouth as household words,  
 Harry the king, Bedford and Exeter,  
 Warwick and Talbot, Salisbury and Gloucester,  
 Be in their flowing cups freshly remember'd. 55  
 This story shall the good man teach his son;  
 And Crispin Crispian shall ne'er go by,  
 From this day to the ending of the world,  
 But we in it shall be remembered;  
 We few, we happy few, we band of brothers; 60  
 For he to-day that sheds his blood with me  
 Shall be my brother; be he ne'er so vile,  
 This day shall gentle his condition:  
 And gentlemen in England, now a-bed,  
 Shall think themselves accurs'd they were not here, 65  
 And hold their manhoods cheap, whiles any speaks  
 That fought with us upon Saint Crispin's day.

*Re-enter SALISBURY.*

*Salisbury.* My sov'reign lord, bestow yourself with speed:  
 The French are bravely in their battles set,  
 And will with all expedience charge on us. 70

*King Henry.* All things are ready, if our minds be so.

*West.* Perish the man whose mind is backward now!

*King Henry.* Thou dost not wish more help from Eng-  
 land, coz?

*West.* God's will! my liege, would you and I alone,  
 Without more help, could fight this royal battle! 75

*King Henry.* Why, now thou hast unwish'd five thousand  
 men;

50 **advantages:** interest, exaggerations.      63 **gentle his**  
**condition:** make him a gentleman in rank [N].      68 **bestow**  
**yourself:** take up your position.      69 **bravely:** in showy array.  
**battles:** lines of battle.      70 **expedience:** expedition, speed.

Which likes me better than to wish us one.  
 You know your places: God be with you all!

*Tucket. Enter MONTJOY.*

*Montjoy.* Once more I come to know of thee, King Harry,  
 If for thy ransom thou wilt now compound, 80  
 Before thy most assured overthrow:  
 For certainly thou art so near the gulf  
 Thou needs must be englutted. Besides, in mercy  
 The constable desires thee thou wilt mind  
 Thy followers of repentance; that their souls 85  
 May make a peaceful and a sweet retire  
 From off these fields, where, wretches, their poor bodies  
 Must lie and fester.

*King Henry.* Who hath sent thee now?

*Montjoy.* The Constable of France.

*King Henry.* I pray thee bear my former answer back:  
 Bid them achieve me, and then sell my bones. 91  
 Good God! why should they mock poor fellows thus?  
 The man that once did sell the lion's skin  
 While the beast liv'd, was kill'd with hunting him.  
 A many of our bodies shall no doubt 95  
 Find native graves; upon the which, I trust,  
 Shall witness live in brass of this day's work.  
 And those that leave their valiant bones in France,  
 Dying like men, though buried in your dung-hills,  
 They shall be fam'd; for there the sun shall greet them,  
 And draw their honours reeking up to heaven, 101  
 Leaving their earthly parts to choke your clime,  
 The smell whereof shall breed a plague in France.  
 Mark then abounding valour in our English,

77 likes: pleases.	80 compound: make terms.	83
needs: necessarily [N].	englutted: swallowed up.	84
mind: remind.	86 retire: retirement.	91 achieve:
obtain, capture.	96 native: at home.	

That being dead, like to the bullet's grazing, 105  
Break out into a second course of mischief,  
Killing in relapse of mortality.

Let me speak proudly: tell the Constable,  
We are but warriors for the working-day;  
Our gayness and our gilt are all besmirch'd 110  
With rainy marching in the painful field.

There's not a piece of feather in our host—  
Good argument, I hope, we will not fly—  
And time hath worn us into slovenry.

But, by the mass, our hearts are in the trim; 115  
And my poor soldiers tell me, yet ere night  
They'll be in fresher robes, or they will pluck  
The gay new coats o'er the French soldiers' heads,  
And turn them out of service. If they do this,—

As, if God please, they shall,—my ransom then 120  
Will soon be levied. Herald, save thou thy labour;  
Come thou no more for ransom, gentle herald:  
They shall have none, I swear, but these my joints;  
Which if they have as I will leave 'em them,  
Shall yield them little, tell the constable. 125

*Montjoy.* I shall, King Harry. And so fare thee well:  
Thou never shalt hear herald any more. [*Exit.*]

*King Henry.* I fear thou wilt once more come again for  
a ransom.

*Enter YORK.*

*York.* My lord, most humbly on my knee I beg 130  
The leading of the vaward.

*King Henry.* Take it, brave York. Now soldiers, march  
away:

And how thou pleasest, God, dispose the day! [*Exeunt.*]

105 **grazing**: ricocheting. 107 **relapse of mortality**:

a renewed course of deadliness. 112 **feather**: i.e. in plumes.

113 **argument**: proof. 114 **slovenry**: a slovenly condition.

131 **vaward**: vanguard.

*Scene IV. THE FIELD OF BATTLE*

*Alarum. Excursions. Enter* PISTOL, French Soldier,  
and Boy.

*Pistol.* Yield, cur!

*French Soldier.* *Je pense que vous êtes gentilhomme de bonne qualité.*

*Pistol.* Qualtitic calmie custure me! Art thou a gentleman?

What is thy name? discuss. 5

*French Soldier.* *O Seigneur Dieu!*

*Pistol.* O Signieur Dew should be a gentleman:  
Perpend my words, O Signieur Dew, and mark:  
Ō Signieur Dew, thou diest on point of fox,

Except, O signieur, thou do give to me 10  
Egregious ransom.

*French Soldier.* *O, prenez miséricorde! ayez pitié de moi!*

*Pistol.* Moy shall not serve; I will have forty moys;  
Or I will fetch thy rim out at thy throat  
In drops of crimson blood. 15

*French Soldier.* *Est-il impossible d'échapper la force de ton bras?*

*Pistol.* Brass, cur!

Thou damned and luxurious mountain goat,  
Offer'st me brass? 20

*French Soldier.* *O pardonnez-moi!*

*Pistol.* Sayst thou me so? is that a ton of moys?  
Come hither, boy: ask me this slave in French  
What is his name.

*Boy.* *Écoutez: comment êtes-vous appelé?* 25

*French Soldier.* *Monsieur le Fer.*

*Boy.* He says his name is Master Fer.

5 **discuss:** declare (it).      8 **Perpend:** weigh.      9 **fox:**  
sword [N].      11 **egregious:** exceptional, enormous.      19 **luxur-**  
**ious:** lustful.

*Pistol.* Master Fer! I'll fer him, and fir him, and ferret him. Discuss the same in French unto him.

*Boy.* I do not know the French for fer, and ferret, and fir.  
31

*Pistol.* Bid him prepare, for I will cut his throat.

*French Soldier.* *Que dit-il, monsieur?*

*Boy.* *Il me commande à vous dire que vous faites vous prêt; car ce soldat ici est disposé tout à cette heure de couper votre gorge.*  
36

*Pistol.* Owy, cuppele gorge, permafoy,

Peasant, unless thou give me crowns, brave crowns;  
Or mangled shalt thou be by this my sword.

*French Soldier.* *O! je vous supplie, pour l'amour de Dieu, me pardonner! Je suis gentilhomme de bonne maison; gardez ma vie, et je vous donnerai deux cents écus.*  
42

*Pistol.* What are his words?

*Boy.* He prays you to save his life: he is a gentleman of a good house, and for his ransom he will give you two hundred crowns.  
46

*Pistol.* Tell him my fury shall abate, and I  
The crowns will take.

*French Soldier.* *Petit monsieur, que dit-il?*

*Boy.* *Encore qu'il est contre son jurement de pardonner aucun prisonnier; néanmoins, pour les écus que vous l'avez promis, il est content de vous donner la liberté, le franchissement.*  
53

*French Soldier.* *Sur mes genoux, je vous donne mille remerciements; et je m'estime heureux que je suis tombé entre les mains d'un chevalier, je pense, le plus brave, vaillant, et très distingué seigneur d'Angleterre.*

*Pistol.* Expound unto me, boy.

*Boy.* He gives you upon his knees a thousand thanks, and he esteems himself happy that he hath fallen into the

28 **firk:** beat.    **ferret:** worry (like a ferret).    45 **house:** family.

hands of one—as he thinks—the most brave, valorous, and thrice-worthy signieur of England. 62

*Pistol.* As I suck blood, I will some mercy show. Follow me!

*Boy.* *Suivez-vous le grand capitaine.* [*Exeunt PISTOL 65 and French Soldier.*] I did never know so full a voice issue from so empty a heart: but the saying is true, ‘The empty vessel makes the greatest sound.’ Bardolph and Nym had ten times more valour than this roaring devil i’ the old play, that every one may pare his nails 70 with a wooden dagger; and they are both hanged; and so would this be if he durst steal anything adventurously. I must stay with the lackeys with the luggage of our camp: the French might have a good prey of us, if he knew of it; for there is none to guard it but boys. [*Exit.* 75

### Scene V. THE SAME

*Enter the CONSTABLE, ORLEANS, BOURBON, the DAUPHIN, and RAMBURES.*

*Constable.* *O diable!*

*Orleans.* *O seigneur! le jour est perdu! tout est perdu!*

*Dauphin.* *Mort de ma vie!* all is confounded, all!

Reproach and everlasting shame

Sits mocking in our plumes. [*A short alarum.* 5

*O méchante fortune!* Do not run away.

*Constable.* Why, all our ranks are broke.

*Dauphin.* O perdurable shame! let’s stab ourselves.

Be these the wretches that we play’d at dice for?

*Orleans.* Is this the king we sent to for his ransom? 10

*Bourbon.* Shame, and eternal shame, nothing but shame!

Let’s die in honour! once more back again;

70 that every one may pare his nails: whose nails every one may pare [N]. 3 confounded: ruined. 8 perdurable: lasting.

And he that will not follow Bourbon now,  
 Let him go hence, and with his cap in hand,  
 Like a base pander, hold the chamber-door, 15  
 Whilst by a slave, no gentler than my dog,  
 His fairest daughter is contaminated.

*Constable.* Disorder, that hath spoil'd us, friend us now!  
 Let us on heaps go offer up our lives.

*Orleans.* We are enow yet living in the field 20  
 To smother up the English in our throngs,  
 If any order might be thought upon.

*Bourbon.* The devil take order now! I'll to the throng:  
 Let life be short, else shame will be too long. [*Exeunt.*]

*Scene VI. THE SAME*

*Alarum.* Enter KING HENRY and his train (including  
 EXETER), with prisoners.

*K. Hen.* Well have we done, thrice-valiant countrymen:  
 But all's not done; yet keep the French the field.

*Exe.* The Duke of York commends him to your majesty.

*K. Hen.* Lives he, good uncle? thrice within this hour  
 I saw him down; thrice up again, and fighting; 5  
 From helmet to the spur all blood he was.

*Exeter.* In which array, brave soldier, doth he lie,  
 Larding the plain; and by his bloody side,—  
 Yoke-fellow to his honour-owing wounds,—  
 The noble Earl of Suffolk also lies. 10

Suffolk first died: and York, all haggled over,  
 Comes to him, where in gore he lay insteep'd,  
 And takes him by the beard, kisses the gashes  
 That bloodily did yawn upon his face.  
 He cries aloud, 'Tarry, my cousin Suffolk! 15

19 on heaps: in a body. 8 Larding: fattening, enriching.  
 9 honour-owing: honour-owning, honourable. 11 haggled:  
 hacked.

My soul shall thine keep company to heaven;  
 Tarry, sweet soul, for mine, then fly abreast,  
 As in this glorious and well-foughten field  
 We kept together in our chivalry!’  
 Upon these words I came and cheer’d him up: 20  
 He smil’d me in the face, raught me his hand,  
 And with a feeble gripe says, ‘Dear my lord,  
 Commend my service to my sovereign.’  
 So did he turn, and over Suffolk’s neck  
 He threw his wounded arm, and kiss’d his lips; 25  
 And so espous’d to death, with blood he seal’d  
 A testament of noble-ending love.  
 The pretty and sweet manner of it forc’d  
 Those waters from me which I would have stopp’d;  
 But I had not so much of man in me, 30  
 And all my mother came into mine eyes  
 And gave me up to tears.

*King Henry.* I blame you not;  
 For, hearing this, I must perforce compound  
 With mistful eyes, or they will issue too. [*Alarum.*]  
 But hark! what new alarum is this same? 35  
 The French have reinforce’d their scatter’d men:  
 Then every soldier kill his prisoners!  
 Give the word through. [*Exeunt.*]

### Scene VII. THE SAME

*Enter FLUELLEN and GOWER.*

*Fluellen.* Kill the poys and the luggage! ’tis expressly  
 against the law of arms: ’tis as arrant a piece of knavery,  
 mark you now, as can be offert: in your conscience now,  
 is it not?

*Gower.* ’Tis certain, there’s not a boy left alive; and 5

19 **chivalry**: knightly deeds. 21 **smil’d me**: smiled at me.  
 22 **raught me**: reached out to me. 33 **compound**: make terms.  
 34 **issue**: flow.



the cowardly rascals that ran from the battle ha' done this slaughter: besides, they have burned and carried away all that was in the king's tent; wherefore the king most worthily hath caused every soldier to cut his prisoner's throat. O! 'tis a gallant king. 10

*Fluellen.* Ay, he was born at Monmouth, Captain Gower. What call you the town's name where Alexander the Pig was born?

*Gower.* Alexander the Great. 14

*Fluellen.* Why, I pray you, is not pig, great? The pig, or the great, or the mighty, or the huge, or the magnanimous, are all one reckonings, save the phrase is a little variations.

*Gower.* I think Alexander the Great was born in Macedon: his father was called Philip of Macedon, as I take it.

*Fluellen.* I think it is in Macedon where Alexander is 20 born. I tell you, captain, if you look in the maps of the 'orld, I warrant you shall find, in the comparisons between Macedon and Monmouth, that the situations, look you, is both alike. There is a river in Macedon, and there is also moreover a river at Monmouth: it is 25 called Wye at Monmouth; but it is out of my prains what is the name of the other river; but 'tis all one, 'tis alike as my fingers is to my fingers, and there is salmons in both. If you mark Alexander's life well, Harry of Monmouth's life is come after it indifferent well; for 30 there is figures in all things. Alexander, God knows, and you know, in his rages, and his furies, and his wraths, and his cholers, and his moods, and his displeasures, and his indignations, and also being a little intoxicates in his prains, did in his ales and his angers, 35 look you, kill his best friend, Cleitus.

*Gower.* Our king is not like him in that: he never killed any of his friends.

30 is come after it: takes after it, resembles it. Indifferent: fairly. 31 figures: resemblances.

*Fluellen.* It is not well done, mark you now, to take the tales out of my mouth, ere it is made and finished. 40  
 I speak but in the figures and comparisons of it: as Alexander killed his friend Cleitus, being in his ales and his cups, so also Harry Monmouth, being in his right wits and his good judgments, turned away the fat knight with the great belly-doublet: he was full of jests, 45  
 and gipes, and knaveries, and mocks; I have forgot his name.

*Gower.* Sir John Falstaff.

*Fluellen.* That is he. I'll tell you, there is good men porn  
 at Monmouth. 50

*Gower.* Here comes his majesty.

*Alarum.* Enter KING HENRY, with Soldiers and Heralds; also WARWICK, GLOUCESTER, and EXETER, with prisoners, including BOURBON. *Flourish.*

*King Henry.* I was not angry since I came to France  
 Until this instant. Take a trumpet, herald;  
 Ride thou unto the horsemen on yond hill:  
 If they will fight with us, bid them come down, 55  
 Or void the field; they do offend our sight.  
 If they'll do neither, we will come to them,  
 And make them skirr away, as swift as stones  
 Enforced from the old Assyrian slings.  
 Besides, we'll cut the throats of those we have, 60  
 And not a man of them that we shall take  
 Shall taste our mercy. Go and tell them so.

*Enter MONTJOY.*

*Exeter.* Here comes the herald of the French, my liege.  
*Gloucester.* His eyes are humbler than they us'd to be.

46 **gipes:** i.e. gibes.  
 scurry.

56 **void:** avoid, quit.  
 59 **Enforced:** hurled by force [N].

58 **skirr:**

*King Henry.* How now! what means this, herald? know'st thou not 65

That I have fin'd these bones of mine for ransom?  
Com'st thou again for ransom?

*Montjoy.* No, great king.  
I come to thee for charitable licence,  
That we may wander o'er this bloody field  
To book our dead, and then to bury them; 70  
To sort our nobles from our common men.  
For many of our princes—woe the while!—  
Lie drown'd and soak'd in mercenary blood;  
So do our vulgar drench their peasant limbs  
In blood of princes; and their wounded steeds 75  
Fret fetlock-deep in gore, and with wild rage  
Yerk out their armed heels at their dead masters,  
Killing them twice. O! give us leave, great king,  
To view the field in safety and dispose  
Of their dead bodies.

*King Henry.* I tell thee truly, herald, 80  
I know not if the day be ours or no,  
For yet a many of your horsemen peer  
And gallop o'er the field.

*Montjoy.* The day is yours.

*King Henry.* Praised be God, and not our strength for it!  
What is this castle call'd that stands hard by? 85

*Montjoy.* They call it Agincourt.

*King Henry.* Then call we this the field of Agincourt,  
Fought on the day of Crispin Crispianus.

*Fluellen.* Your grandfather of famous memory, an't  
please your majesty, and your great-uncle Edward the

66 **fin'd**: promised as a fine. 68 **licence**: permission. 70  
**book**: register. 72 **woe the while!**: alas for the present time!  
73 **mercenary blood**: the blood of hired soldiers. 74 **vulgar**:  
common people. 77 **Yerk**: jerk, thrust. 82 **peer**: appear,  
come in sight. 89 **an't**: if it.

Plack Prince of Wales, as I have read in the chronicles,  
fought a most prave pattle here in France. 92

*King Henry.* They did, Fluellen.

*Fluellen.* Your majesty says very true. If your  
majesties is remembered of it, the Welshmen did good 95  
service in a garden where leeks did grow, wearing leeks  
in their Monmouth caps, which, your majesty know,  
to this hour is an honourable badge of the service; and  
I do believe your majesty takes no scorn to wear the  
leek upon Saint Tavy's day. 100

*King Henry.* I wear it for a memorable honour;  
For I am Welsh, you know, good countryman.

*Fluellen.* All the water in Wye cannot wash your  
majesty's Welsh plood out of your pody. I can tell you  
that: Got pless it, and preserve it, as long as it pleases his  
grace, and his majesty too! 106

*King Henry.* Thanks, good my countryman.

*Fluellen.* By Jeshu, I am your majesty's countryman,  
I care not who know it; I will confess it to all the 'orld: I  
need not to be ashamed of your majesty, praised be God,  
so long as your majesty is an honest man. 111

*King Henry.* God keep me so!

*Enter WILLIAMS.*

Our heralds go with him:

Bring me just notice of the numbers dead

On both our parts. [*Exeunt MONTJOY and English Heralds.*

Call yonder fellow hither. [*Points to WILLIAMS.*

*Exeter.* Soldier, you must come to the king. 115

*King Henry.* Soldier, why wear'st thou that glove in thy  
cap?

*Williams.* And't please your majesty, 'tis the gage of one  
that I should fight withal, if he be alive.

*King Henry.* An Englishman? 120

101 **memorable**: commemorative.

112 **him**: i.e. Montjoy.

113 **just notice**: exact information.

118, 121 **And't**: if it.

*Williams.* And't please your majesty, a rascal that swaggered with me last night; who, if alive and ever dare to challenge this glove, I have sworn to take him a box o' th' ear: or if I can see my glove in his cap,—which he swore as he was a soldier he would wear if 125 alive,—I will strike it out soundly.

*King Henry.* What think you, Captain Fluellen? is it fit this soldier keep his oath?

*Fluellen.* He is a craven and a villain else, and't please your majesty, in my conscience. 130

*King Henry.* It may be his enemy is a gentleman of great sort, quite from the answer of his degree.

*Fluellen.* Though he be as good a gentleman as the devil is, as Lucifer and Belzebub himself, it is necessary, look your Grace, that he keep his vow and his 135 oath. If he be perjured, see you now, his reputation is as arrant a villain and a Jack-sauce as ever his black shoe trod upon God's ground and his earth, in my conscience, law!

*King Henry.* Then keep thy vow, sirrah, when thou meet'st the fellow. 141

*Williams.* So I will, my liege, as I live.

*King Henry.* Who serv'st thou under?

*Williams.* Under Captain Gower, my liege.

*Fluellen.* Gower is a good captain, and is good knowledge and literated in the wars. 146

*King Henry.* Call him hither to me, soldier.

*Williams.* I will, my liege. [Exit.

*King Henry.* Here, Fluellen; wear thou this favour

122 **swaggered:** blustered.    **and ever:** and (if he) ever.    123  
**challenge:** claim.    **take:** strike.    132 **sort:** rank.    **quite**  
**from the answer of his degree:** quite free from any obligation  
to accept a challenge from any one of the other man's class.  
137 **as arrant:** (that of) as arrant.    **Jack-sauce:** saucy low-bred  
**fellow,** as ever his black shoe: as ever any one whose wicked foot.

for me, and stick it in thy cap. When Alençon and myself were down together, I plucked this glove from his helm: if any man challenge this, he is a friend to Alençon, and an enemy to our person; if thou encounter any such, apprehend him, and thou dost me love. 154

*Fluellen.* Your Grace does me as great honours as can be desired in the hearts of his subjects: I would fain see the man, that has but two legs, that shall find himself aggrieved at this glove, that is all; but I would fain see it once, and please God of his grace that I might see.

*King Henry.* Know'st thou Gower? 160

*Fluellen.* He is my dear friend, and please you.

*King Henry.* Pray thee, go seek him, and bring him to my tent.

*Fluellen.* I will fetch him. [*Exit.*]

*King Henry.* My Lord of Warwick, and my brother Gloucester,

Follow Fluellen closely at the heels. 166

The glove which I have given him for a favour,

May haply purchase him a box o' the ear.

It is the soldier's; I by bargain should

Wear it myself. Follow, good cousin Warwick: 170

If that the soldier strike him,—as I judge

By his blunt bearing, he will keep his word,—

Some sudden mischief may arise of it;

For I do know Fluellen valiant,

And touch'd with choler, hot as gunpowder, 175

And quickly will return an injury.

Follow, and see there be no harm between them.

Go you with me, uncle of Exeter. [*Exeunt.*]

154 apprehend: arrest. and: if. 167 for a favour: to wear as a mark of favour. 168 haply: perhaps. 176 will: (he) will.

*Scene VIII. THE SAME**Enter GOWER and WILLIAMS.*

*Williams.* I warrant it is to knight you, captain.

*Enter FLUELLEN.*

*Fluellen.* God's will, and his pleasure, captain, I beseech you now, come apace to the king: there is more good toward you peradventure than is in your knowledge to dream of.

*Williams.* Sir, know you this glove? 5

*Fluellen.* Know the glove? I know the glove is a glove.

*Williams.* I know this, and thus I challenge it.

[*Strikes him.*]

*Fluellen.* 'Sblood! an arrant traitor as any 's in the universal world, or in France, or in England.

*Gower.* How now, sir! you villain! 10

*Williams.* Do you think I'll be forsworn?

*Fluellen.* Stand away, Captain Gower; I will give treason his payment into plows, I warrant you.

*Williams.* I am no traitor. 14

*Fluellen.* That's a lie in thy throat. I charge you in his majesty's name apprehend him: he is a friend of the Duke Alençon's.

*Enter WARWICK and GLOUCESTER.*

*Warwick.* How now, how now! what's the matter? 18

*Fluellen.* My Lord of Warwick, here is,—praised be God for it!—a most contagious treason come to light, look you, as you shall desire in a summer's day. Here is his majesty.

*Enter KING HENRY and EXETER.*

*King Henry.* How now! what's the matter?

*Fluellen.* My liege, here is a villain, and a traitor, that, look your Grace, has struck the glove which your majesty is take out of the helmet of Alençon. 25

*Williams.* My liege, this was my glove; here is the fellow of it; and he that I gave it to in change promised to wear it in his cap: I promised to strike him, if he did: I met this man with my glove in his cap, and I have been as good as my word. 30

*Fluellen.* Your majesty hear now,—saving your majesty's manhood,—what an arrant, rascally, beggarly, lousy knave it is. I hope your majesty is pear me testimony and witness, and will avouchment, that this is the glove of Alençon that your majesty is give me, in your conscience now. 35

*King Henry.* Give me thy glove, soldier: look, here is the fellow of it.

'Twas I indeed thou promisedst to strike,  
And thou hast given me most bitter terms.

*Fluellen.* And please your majesty, let his neck answer for it, if there is any martial law in the world. 41

*King Henry.* How canst thou make me satisfaction?

*Williams.* All offences, my lord, come from the heart: never came any from mine that might offend your majesty.

*King Henry.* It was ourself thou didst abuse. 45

*Williams.* Your majesty came not like yourself: you appeared to me but as a common man: witness the night, your garments, your lowliness; and what your highness suffered under that shape, I beseech you, take it for your own fault, and not mine: for had you been as 50  
I took you for, I made no offence; therefore I beseech your highness pardon me.

*King Henry.* Here, uncle Exeter, fill this glove with crowns,  
And give it to this fellow. Keep it, fellow,  
And wear it for an honour in thy cap 55  
Till I do challenge it. Give him the crowns:  
And captain, you must needs be friends with him.

*Fluellen.* By this day and this light, the fellow has mettle enough in his belly. Hold, there is twelve pence for you,

27 **change:** exchange.

39 **terms:** expressions.



and I pray you to serve God, and keep you out of prawls and prabbles, and quarrels and dissensions, and I warrant you it is the better for you.

*Williams.* I will none of your money. 63

*Fluellen.* It is with a good will; I can tell you it will serve you to mend your shoes: come, wherefore should you be so pashful? your shoes is not so good: 'tis a good silling I warrant you, or I will change it.

*Enter an English Herald.*

*King Henry.* Now, herald, are the dead number'd? 68

*Herald.* Here is the number of the slaughter'd French.

*[Delivers a paper.]*

*King Henry.* What prisoners of good sort are taken, uncle?

*Exeter.* Charles Duke of Orleans, nephew to the king;  
John Duke of Bourbon, and Lord Bouciqualt:  
Of other lords and barons, knights and squires,  
Full fifteen hundred, besides common men. 74

*K. Henry.* This note doth tell me of ten thousand French  
That in the field lie slain: of princes in this number,  
And nobles bearing banners, there lie dead  
One hundred twenty-six: added to these,  
Of knights, esquires, and gallant gentlemen,  
Eight thousand and four hundred; of the which 80  
Five hundred were but yesterday dubb'd knights:  
So that, in these ten thousand they have lost,  
There are but sixteen hundred mercenaries;  
The rest are princes, barons, lords, knights, squires,  
And gentlemen of blood and quality. 85

The names of those their nobles that lie dead:  
Charles Delabreth, High Constable of France;  
Jaques of Chatillon, Admiral of France;  
The master of the cross-bows, Lord Rambures;  
Great master of France, the brave Sir Guischard Dauphin;

66 ~~silling~~ *silling*: shilling. 70 *sort*: rank. 85 *quality*: rank.

John Duke of Alençon; Antony Duke of Brabant, 91  
 The brother to the Duke of Burgundy;  
 And Edward Duke of Bar: of lusty earls,  
 Grandpré and Roussi, Fauconbridge and Foix,  
 Beaumont and Marle, Vaudemont and Lestrale. 95  
 Here was a royal fellowship of death!  
 Where is the number of our English dead?

[Herald *presents another paper.*

Edward the Duke of York, the Earl of Suffolk,  
 Sir Richard Ketly, Davy Gam, esquire:  
 None else of name: and of all other men 100  
 But five and twenty.

O God! thy arm was here;  
 And not to us, but to thy arm alone,  
 Ascribe we all. When, without stratagem,  
 But in plain shock and even play of battle,  
 Was ever known so great and little loss 105  
 On one part and on th' other? Take it, God,  
 For it is none but thine!

*Exeter.*

'Tis wonderful!

*King Henry.* Come, go we in procession to the village:  
 And be it death proclaimed through our host  
 To boast of this or take that praise from God 110  
 Which is his only.

*Fluellen.* Is it not lawful, and please your majesty, to tell  
 how many is killed?

*K. Henry.* Yes, captain; but with this acknowledgment,  
 That God fought for us. 115

*Fluellen.* Yes, my conscience, he did us great good.

*King Henry.* Do we all holy rites:  
 Let there be sung *Non nobis* and *Te Deum*;  
 The dead with charity enclos'd in clay:  
 And then to Callice, and to England then, 120  
 Where ne'er from France arriv'd more happy men. [*Exeunt.*

100 **name**: important family. 104 **even**: direct. 119 **clay**: earth.

## ACT V

*Enter Chorus.*

*Chorus.* Vouchsafe to those that have not read the story,  
 That I may prompt them: and of such as have,  
 I humbly pray them to admit th' excuse  
 Of time, of numbers, and due course of things,  
 Which cannot in their huge and proper life 5  
 Be here presented. Now we bear the king  
 Toward Callice: grant him there; there seen,  
 Heave him away upon your winged thoughts  
 Athwart the sea. Behold, the English beach  
 Pales in the flood, with men, with wives, and boys, 10  
 Whose shouts and claps out-voice the deep-mouth'd sea,  
 Which, like a mighty whiffler 'fore the king,  
 Seems to prepare his way: so let him land,  
 And solemnly see him set on to London.  
 So swift a pace hath thought that even now 15  
 You may imagine him upon Blackheath;  
 Where that his lords desire him to have borne  
 His bruised helmet and his bended sword  
 Before him through the city: he forbids it,  
 Being free from vainness and self-glorious pride; 20  
 Giving full trophy, signal and ostent,  
 Quite from himself, to God. But now behold,  
 In the quick forge and working-house of thought,  
 How London doth pour out her citizens.  
 The mayor and all his brethren in best sort, 25

2 **of:** as for.      3 **excuse:** cutting out, omission.      5 **proper:**  
 own, actual.      10 **Pales in:** fences in, bounds.      **flood:** sea.  
**wives:** women.      11 **out-voice:** make a louder cry than.      12  
**whiffler:** clearer of the way [N].      21 **trophy, signal and**  
**ostent:** token, sign, and display (of victory).      22 **from:** away  
 from.      23 **working-house:** factory [N].      25 **sort:** array [N].

Like to the senators of th' antique Rome,  
 With the plebcians swarming at their heels,  
 Go forth and fetch their conquering Caesar in:  
 As, by a lower but by loving likelihood,  
 Were now the general of our gracious empress,— 30  
 As in good time he may,—from Ireland coming,  
 Bringing rebellion broached on his sword,  
 How many would the peaceful city quit  
 To welcome him! much more, and much more cause,  
 Did they this Harry. Now in London place him. 35  
 As yet the lamentation of the French  
 Invites the King of England's stay at home:  
 The emperor's coming in behalf of France,  
 To order peace between them: and omit  
 All the occurrences, whatever chanc'd, 40  
 Till Harry's back-return again to France:  
 There must we bring him; and myself have play'd  
 The interim, by remembering you 'tis past.  
 Then brook abridgment, and your eyes advance,  
 After your thoughts, straight back again to France.  
 [Exit.

*Scene I. FRANCE. THE ENGLISH CAMP*

*Enter FLUELLEN and GOWER.*

*Gower.* Nay, that's right; but why wear you your leek to-day? Saint Davy's day is past.

*Fluellen.* There is occasions and causes why and wherefore in all things: I will tell you asse my friend, Captain

26 **th' antique**: ancient. 27 **plebeians**: commoners (called the *plebs* in Rome). 29 **by a lower but by loving likelihood**: imagining a probability on a lower plane but suggested by affection. 32 **broached**: pierced, stuck (as on a spit). 39 **order**: arrange. 43 **remembering**: reminding. 44 **brook**: tolerate.

Gower. The rascally, scald, beggarly, lousy, pragging 5  
 knave, Pistol, which you and yourself and all the  
 world know to be no petter than a fellow, look you  
 now, of no merits,—he is come to me, and prings me  
 pread and salt yesterday, look you, and bid me eat my  
 leek. It was in a place where I could not breed no con- 10  
 tention with him; but I will be so bold as to wear it in  
 my cap till I see him once again, and then I will tell  
 him a little piece of my desires.

*Enter* PISTOL.

Gower. Why, here he comes, swelling like a turkey-cock.

*Fluellen.* 'Tis no matter for his swellings nor his turkey-  
 cocks. God pless you, Aunchient Pistol! you scurvy lousy  
 knave, God pless you! 17

*Pist.* Ha! art thou bedlam? dost thou thirst, base Trojan,  
 To have me fold up Parca's fatal web?

Hence! I am qualmish at the smell of leek. 20

*Fluellen.* I peseech you heartily, scurvy lousy knave, at  
 my desires, and my requests, and my petitions, to eat, look  
 you, this leek; because, look you, you do not love it, nor  
 your affections and your appetites and your disgestions  
 does not agree with it, I would desire you to eat it. 25

*Pistol.* Not for Cadwallader and all his goats.

*Fluellen.* There is one goat for you. [*Strikes him.*]  
 Will you be so good, scald knave, as eat it?

*Pistol.* Base Trojan, thou shalt die.

*Fluellen.* You say very true, scald knave, when God's 30  
 will is. I will desire you to live in the mean time and eat  
 your victuals; come, there is sauce for it. [*Strikes him*

5 **scald**: scurvy (literally, afflicted with the scale). 18 **bed-**  
**lam**: lunatic [N]. **Trojan**: dissolute fellow (a cant term). 19  
**fold up . . . web**: kill you [N]. 20 **qualmish**: inclined to  
 vomit.

again.] You called me yesterday mountain-squire, but I will make you to-day a squire of low degree. I pray you, fall to: if you can mock a leek, you can eat a leek. 35

*Gower.* Enough, captain: you have astonished him.

*Fluellen.* I say, I will make him eat some part of my leek, or I will peat his pate four days. Bite, I pray you; it is good for your green wound and your bloody coxcomb.

*Pistol.* Must I bite? 40

*Fluellen.* Yes certainly, and out of doubt and out of question too, and ambiguities.

*Pistol.* By this leek, I will most horribly revenge I eat and eat I swear—

*Fluellen.* Eat, I pray you: will you have some more sauce to your leek? there is not enough leek to swear by. 46

*Pistol.* Quiet thy cudgel: thou dost see I eat.

*Fluellen.* Much good do you, scald knave, heartily. Nay, pray you, throw none away; the skin is good for your broken coxcomb. When you take occasions to see leeks hereafter, I pray you mock at 'em; that is all. 51

*Pistol.* Good.

*Fluellen.* Ay, leeks is good. Hold you, there is a groat to heal your pate.

*Pistol.* Me a groat? 55

*Fluellen.* Yes verily and in truth you shall take it, or I have another leek in my pocket, which you shall eat.

*Pistol.* I take thy groat in earnest of revenge. 58

*Fluellen.* If I owe you anything, I will pay you in cudgels: you shall be a woodmonger, and buy nothing of me but cudgels. God be wi' you, and keep you, and heal your pate. [Exit.

*Pistol.* All hell shall stir for this.

*Gower.* Go, go; you are a counterfeit cowardly knave.

36 **astonished:** dismayed. 39 **green:** raw. 48 **do you:** (may it) do you. **heartily:** (I wish) heartily. 58 **in earnest:** as a pledge.

Will you mock at an ancient tradition, begun upon an 65  
honourable respect, and worn as a memorable trophy  
of predeceased valour, and dare not avouch in your  
deeds any of your words? I have seen you gleeking  
and galling at this gentleman twice or thrice. You  
thought, because he could not speak English in the 70  
native garb, he could not therefore handle an English  
cudgel: you find it otherwise; and henceforth let a  
Welsh correction teach you a good English condition.  
Fare ye well. *[Exit.]*

*Pistol.* Doth Fortune play the huswife with me now?  
News have I that my Doll is dead i' the spital; 76  
And there my rendezvous is quite cut off.  
Old I do wax, and from my weary limbs  
Honour is cudgelled. Well, bawd I'll turn,  
And something lean to cutpurse of quick hand. 80  
To England will I steal, and there I'll steal:  
And patches will I get unto these cudgell'd scars,  
And swear I got them in the Gallia wars. *[Exit.]*

### *Scene II. THE FRENCH KING'S PALACE*

*Enter at one door, KING HENRY, EXETER, CLARENCE,  
BEDFORD, GLOUCESTER, WARWICK, WESTMORLAND,  
HUNTINGDON, and other Lords; at another door, QUEEN  
ISABEL, the FRENCH KING, the PRINCESS KATHERINE,  
the DUKE OF BURGUNDY, ALICE, and other French  
Lords and Ladies.*

*King Henry.* Peace to this meeting, wherefore we are met!  
Unto our brother France, and to our sister,

65-6 **upon an honourable respect:** for an honourable reason.  
66 **memorable:** commemorative. 67 **predeceased:** bygone.  
68 **gleeking:** gibing. 69 **galling at:** irritating. 71 **garb:** fashion.  
73 **condition:** disposition. 75 **huswife:** hussy, jilt. 76 **spital:**  
hospital [N]. 80 **something:** to some extent. **lean to:** turn to  
becoming. 1 **wherefore:** for which (i.e. for concluding peace).

Health and fair time of day ; joy and good wishes  
 To our most fair and princely cousin Katherine ;  
 And as a branch and member of this royalty, 5  
 By whom this great assembly is contriv'd,  
 We do salute you, Duke of Burgundy ;  
 And princes French and peers, health to you all !

*French King.* Right joyous are we to behold your face,  
 Most worthy brother England ; fairly met : 10  
 So are you, princes English, every one.

*Queen Isabel.* So happy be the issue, brother England,  
 Of this good day and of this gracious meeting.  
 As we are now glad to behold your eyes,—  
 Your eyes, which hitherto have borne in them 15  
 Against the French, that met them in their bent,  
 The fatal balls of murdering basilisks :  
 The venom of such looks, we fairly hope,  
 Have lost their quality, and that this day  
 Shall change all griefs and quarrels into love. 20

*King Henry.* To cry amen to that, thus we appear.

*Queen Isabel.* You English princes all, I do salute you.

*Burgundy.* My duty to you both, on equal love,  
 Great Kings of France and England ! That I have labour'd  
 With all my wits, my pains, and strong endeavours, 25  
 To bring your most imperial majesties  
 Unto this bar and royal interview,  
 Your mightiness on both parts best can witness.  
 Since then my office hath so far prevail'd  
 That face to face, and royal eye to eye, 30  
 You have congregated, let it not disgrace me  
 If I demand before this royal view,

16 **met them in their bent:** encountered their glances. 19  
**their quality:** i.e. their (hitherto poisonous) nature. **and that:** and  
 (we hope) that. 20 **griefs:** grievances. 27 **bar:** conference  
 [N]. 29 **then:** therefore. 31 **congregated:** greeted each other.  
**disgrace me:** bring me into disfavour. 32 **before this royal  
 view:** in the presence of these royal persons.



What rub or what impediment there is,  
 Why that the naked, poor, and mangled Peace,  
 Dear nurse of arts, plenties, and joyful births, 35  
 Should not in this best garden of the world,  
 Our fertile France, put up her lovely visage?  
 Alas! she hath from France too long been chas'd,  
 And all her husbandry doth lie on heaps,  
 Corrupting in it own fertility. 40  
 Her vine, the merry cheerer of the heart,  
 Unpruned, dies; her hedges even-pleach'd,  
 Like prisoners wildly overgrown with hair,  
 Put forth disorder'd twigs; her fallow leas  
 The darnel, hemlock, and rank fumitory 45  
 Doth root upon; while that the coulter rusts,  
 That should deracinate such savagery;  
 The even mead, that erst brought sweetly forth  
 The freckled cowslip, burnet, and green clover,  
 Wanting the scythe, all uncorrected, rank, 50  
 Conceives by idleness, and nothing teems  
 But hateful docks, rough thistles, kecksies, burrs,  
 Losing both beauty and utility;  
 And all our vineyards, fallows, meads, and hedges,  
 Defective in their natures, grow to wildness. 55  
 Even so our houses, and ourselves, and children,  
 Have lost, or do not learn, for want of time,  
 The sciences that should become our country,  
 But grow like savages,—as soldiers will,  
 That nothing do but meditate on blood,— 60

33 **rub**: obstacle (cf. note on II. ii. 188).      34 **naked**: destitute.  
 37 **put up**: raise.      40 **it**: its [N].      42 **even-pleach'd**:  
 evenly interwoven [N].      44 **fallow leas**: uncultivated meadows.  
 47 **deracinate**: uproot.      **savagery**: wildness.      48 **even**: level.  
**erst**: formerly.      50 **uncorrected**: untamed, wild.      51 **nothing**  
**teems**: brings forth nothing in abundance.      55 **Defective in**  
**their natures**: losing their natural character.      58 **become**:  
 adorn.

To swearing and stern looks, defus'd attire,  
 And every thing that seems unnatural.  
 Which to reduce into our former favour  
 You are assembled; and my speech entreats  
 That I may know the let why gentle Peace 65  
 Should not expel these inconveniences,  
 And bless us with her former qualities.

*King Henry.* If, Duke of Burgundy, you would the peace,  
 Whose want gives growth to th' imperfections  
 Which you have cited, you must buy that peace 70  
 With full accord to all our just demands,  
 Whose tenours and particular effects  
 You have, enschedul'd briefly, in your hands.

*Bur.* The king hath heard them; to the which, as yet,  
 There is no answer made.

*King Henry.* Well then, the peace, 75  
 Which you before so urg'd, lies in his answer.

*French King.* I have but with a cursorary eye  
 O'erglanc'd the articles: pleaseth your Grace  
 To appoint some of your council presently  
 To sit with us once more, with better heed 80  
 To re-survey them, we will suddenly  
 Pass our accept and peremptory answer.

*King Henry.* Brother, we shall. Go, uncle Exeter,  
 And brother Clarence, and you, brother Gloucester,  
 Warwick and Huntingdon, go with the king, 85  
 And take with you free power, to ratify,  
 Augment, or alter, as your wisdoms best

61 **defus'd**: confused, disorderly (an old form of 'diffused').  
 63 **reduce**: bring back. **favour**: appearance. 65 **let**: hin-  
 drance. 66 **inconveniences**: mischiefs. 67 **qualities**:  
 natural gifts. 68 **would**: desire. 69 **Whose want**: the lack  
 of which. 76 **lies in**: depends upon. 77 **cursorary**: cursory,  
 hasty [N]. 78 **pleaseth your Grace**: if your Grace pleaseth.  
 79 **presently**: immediately. 81 **suddenly**: immediately. 82  
**accept**: accepted, settled. **peremptory**: conclusive.

Shall see advantageable for our dignity,  
 Anything in or out of our demands,  
 And we'll consign thereto. Will you, fair sister, 90  
 Go with the princes, or stay here with us?

*Queen Isabel.* Our gracious brother, I will go with them:  
 Haply a woman's voice may do some good  
 When articles too nicely urg'd be stood on.

*K. Henry.* Yet leave our cousin Katherine here with us:  
 She is our capital demand, compris'd 96  
 Within the fore-rank of our articles.

*Queen Isabel.* She hath good leave.

[*Exeunt all except KING HENRY, KATHERINE, and ALICE.*]

*King Henry.* Fair Katherine, and most fair!  
 Will you vouchsafe to teach a soldier terms,  
 Such as will enter at a lady's ear, 100  
 And plead his love-suit to her gentle heart?

*Katherine.* Your majesty shall mock at me; I cannot  
 speak your England.

*King Henry.* O fair Katherine! if you will love me  
 soundly with your French heart, I will be glad to hear you  
 confess it brokenly with your English tongue. Do you like  
 me, Kate? 107

*Katherine.* *Pardonnez-moi*, I cannot tell wat is 'like me.'

*King Henry.* An angel is like you, Kate, and you are like  
 an angel. 110

*Katherine.* *Que dit-il? que je suis semblable à les anges?*

*Alice.* *Oui, vraiment, sauf votre grace, ainsi dit-il.*

*King Henry.* I said so, dear Katherine, and I must not  
 blush to affirm it.

*Katherine.* *O bon Dieu! les langues des hommes sont pleines  
 de tromperies.* 116

90 **consign**: set our seal, agree. 94 **too nicely urg'd**: pressed  
 with too much emphasis on trifling details. **stood**: insisted. 96  
**capital**: chief, principal. 97 **fore-rank**: front rank, first lines.  
**articles**: terms of peace. 99 **terms**: expressions.

*King Henry.* What says she, fair one? that the tongues of men are full of deceits?

*Alice.* *Oui*, dat de tongues of de mans is be full of deceits: dat is de princess. 120

*King Henry.* The princess is the better English-woman. I' faith, Kate, my wooing is fit for thy understanding: I am glad thou canst speak no better English; for, if thou couldst, thou wouldst find me such a plain king that thou wouldst think I had sold my farm to 125 buy my crown. I know no ways to mince it in love, but directly to say, 'I love you': then, if you urge me further than to say, 'Do you in faith?' I wear out my suit. Give me your answer; i' faith do: and so clap hands, and a bargain. How say you, lady? 130

*Katherine.* *Sauf votre honneur*, me understand well.

*King Henry.* Marry, if you would put me to verses, or to dance for your sake, Kate, why you undid me: for the one I have neither words nor measure; and for the other, I have no strength in measure, yet a reasonable 135 measure in strength. If I could win a lady at leap-frog, or by vaulting into my saddle with my armour on my back, under the correction of bragging be it spoken, I should quickly leap into a wife. Or if I might buffet for my love, or bound my horse for her favours, I could lay 140 on like a butcher, and sit like a jack-an-apes, never off. But before God, Kate, I cannot look greenly, nor gasp out my eloquence, nor I have no cunning in protesta-

126 to mince it in love: to make love in a mincing, affected manner.  
 127 directly: straightforwardly. 133 undid: would undo.  
 134-6 measure: (punning on three meanings), (134) sense of rhythm,  
 135) dancing, (136) amount. 138 under the correction of:  
 subject to correction for. 140 bound: make jump. 140-1  
 lay on: lay on blows. 141 sit: i.e. on my horse. jack-an-apes:  
 either a tame ape, or a pert coxcomb [N]. 142 greenly: pale,  
 love-sick. 143 cunning: skill. protestation: declaration (of  
 love).

tion; only downright oaths, which I never use till urged, nor never break for urging. If thou canst love a fellow 145 of this temper, Kate, whose face is not worth sun-burning, that never looks in his glass for love of anything he sees there, let thine eye be thy cook. I speak to thee plain soldier: if thou canst love me for this, take me; if not, to say to thee that I shall die, is true; but for thy 150 love, by the Lord, no; yet I love thee too. And while thou liv'st, dear Kate, take a fellow of plain and uncoined constancy, for he perforce must do thee right, because he hath not the gift to woo in other places; for these fellows of infinite tongue, that can rime them- 155 selves into ladies' favours, they do always reason themselves out again. What! a speaker is but a prater; a rime is but a ballad; a good leg will fall, a straight back will stoop, a black beard will turn white, a curled pate will grow bald, a fair face will wither, a full eye 160 will wax hollow: but a good heart, Kate, is the sun and the moon, or rather the sun, and not the moon; for it shines bright, and never changes, but keeps his course truly. If thou would have such a one, take me; and take me, take a soldier; take a soldier, take a king. 165 And what sayest thou then to my love? speak, my fair, and fairly, I pray thee.

*Katherine.* Is it possible dat I sould love de enemy of France?

*King Henry.* No, it is not possible you should love the 170 enemy of France, Kate; but in loving me, you should love the friend of France; for I love France so well, that I will not part with a village of it; I will have it all mine: and Kate, when France is mine, and I am yours, then yours is France, and you are mine. 175

*Katherine.* I cannot tell wat is dat.

146 **temper:** disposition. 152-3 **uncoined:** genuine. 158 **ballad:** trifling song. **fall:** fall away, shrink. f.

*King Henry.* No, Kate? I will tell thee in French, which I am sure will hang upon my tongue like a new-married wife about her husband's neck, hardly to be shook off. *Je quand sur le possession de France, et quand* 180 *vous avez le possession de moi*,—let me see, what then? Saint Denis be my speed!—*donc votre est France, et vous êtes mienne.* It is as easy for me, Kate, to conquer the kingdom, as to speak so much more French: I shall never move thee in French, unless it be to laugh at me. 185

*Katherine.* *Sauf votre honneur, le François que vous parlez, il est meilleur que l'Anglois lequel je parle.*

*King Henry.* No, faith, is't not, Kate; but thy speaking of my tongue, and I thine, most truly falsely, must needs be granted to be much at one. But Kate, dost thou understand thus much English, Canst thou love me? 191

*Katherine.* I cannot tell.

*King Henry.* Can any of your neighbours tell, Kate? I'll ask them. Come, I know thou lovest me; and at night, when you come into your closet, you'll question 195 this gentlewoman about me; and I know, Kate, you will to her dispraise those parts in me that you love with your heart: but, good Kate, mock me mercifully; the rather, gentle princess, because I love thee cruelly. If ever thou be'st mine, Kate,—as I have a saving faith 200 within me tells me thou shalt,—I get thee with scamb-ling, and thou must therefore needs prove a good soldier-breeder. Shall not thou and I, between Saint Denis and Saint George, compound a boy, half French, half English, that shall go to Constantinople and take 205 the Turk by the beard? shall we not? what sayest thou, my fair flower-de-luce?

*Katherine.* I do not know dat.

182 **be my speed:** prosper me [N].  
apartment. 197 **parts:** qualities.  
fighting struggle.

195 **closet:** private  
201-2 **scambling:** a

*King Henry.* No; 'tis hereafter to know, but now to promise: do but now promise, Kate, you will endeavour 210 for your French part of such a boy; and for my English moiety, take the word of a king and a bachelor. How answer you, *la plus belle Katherine du monde, mon très cher et divin déesse?*

*Katherine.* Your Majestee ave *fausse* French enough 215 to deceive de most *sage demoiselle* dat is *en France*.

*King Henry.* Now lie upon my false French! By mine honour, in true English, I love thee, Kate: by which honour I dare not swear thou lovest me; yet my blood begins to flatter me that thou dost, notwithstanding the poor and untempering effect of my visage. Now beshrew my father's ambition! he was thinking of civil wars when he got me: therefore was I created with a stubborn outside, with an aspect of iron, that when I come to woo ladies I fright them. But in faith 225 Kate, the elder I wax, the better I shall appear. My comfort is, that old age, that ill layer-up of beauty, can do no more spoil upon my face. Thou hast me, if thou hast me, at the worst; and thou shalt wear me, if thou wear me, better and better. And therefore tell 230 me, most fair Katherine, will you have me? Put off your maiden blushes, avouch the thoughts of your heart with the looks of an empress, take me by the hand, and say, 'Harry of England, I am thine': which word thou shalt no sooner bless mine ear withal, but 235 I will tell thee aloud, 'England is thine, Ireland is thine, France is thine, and Henry Plantagenet is thine'; who, though I speak it before his face, if he be not fellow with the best king, thou shalt find the best king

212 **moiety**: half.      221 **untempering**: unsoftening.      222 **beshrew**: curse (but often used playfully) [*N*].      227 **layer-up**: putter away (cf. the slang phrase, 'on the shelf').      239 **fellow with**: equal to.

of good-fellows. Come, your answer in broken music; 240  
for thy voice is music, and thy English broken; there-  
fore, queen of all, Katherine, break thy mind to me in  
broken English: wilt thou have me?

*Katherine.* Dat is as it shall please de *roi mon père*.

*King Henry.* Nay, it will please him well, Kate; it shall  
please him, Kate. 246

*Katherine.* Den it sall also content me.

*King Henry.* Upon that I kiss your hand, and I call you  
my qucen. 249

*Katherine.* *Laissez, mon seigneur, laissez, laissez! Ma foi,*  
*je ne veux point que vous abaissez votre grandeur, en baisant*  
*la main d'une (Notre Seigneur!) indigne serviteur: excusez-*  
*moi, je vous supplie, mon très puissant seigneur.*

*King Henry.* Then I will kiss your lips, Kate.

*Katherine.* *Les dames et demoiselles pour être baisées*  
*devant leur nocés, il n'est pas la coutume de France.* 256

*King Henry.* Madame my interpreter, what says she?

*Alice.* Dat it is not be de fashion *pour les* ladies of France,  
—I cannot tell wat is *baiser en* English.

*King Henry.* To kiss. 260

*Alice.* Your Majestee *entendre* better *que moi*.

*King Henry.* It is not a fashion for the maids in France  
to kiss before they are married, would she say?

*Alice.* *Oui, vraiment.*

*King Henry.* O Kate! nice customs curtsy to great 265  
kings. Dear Kate, you and I cannot be confined within  
the weak list of a country's fashion: we are the makers  
of manners, Kate; and the liberty that follows our  
places stops the mouths of all find-faults, as I will do  
yours, for upholding the nice fashion of your country 270  
in denying me a kiss: therefore patiently, and yielding  
[*Kissing her*]. You have witchcraft in your lips, Kate:

242 **break:** reveal. 265 **nice:** over-delicate. **curtsy:** bow, yield.  
267 **list:** barrier. 268–9 **follows our places:** goes with our position.



there is more eloquence in a sugar touch of them, than in the tongues of the French council; and they should sooner persuade Harry of England than a general petition of monarchs. Here comes your father.

*Re-enter the KING and QUEEN, BURGUNDY, EXETER, WESTMORLAND, and other French and English Lords.*

*Burgundy.* God save your majesty! My royal cousin, teach you our princess English?

*King Henry.* I would have her learn, my fair cousin, how perfectly I love her; and that is good English. 280

*Burgundy.* Is she not apt?

*King Henry.* Our tongue is rough, coz, and my condition is not smooth; so that, having neither the voice nor the heart of flattery about me, I cannot so conjure up the spirit of love in her, that he will appear in his true likeness.

*Burgundy.* Pardon the frankness of my mirth if I answer you for that. If you would conjure in her, you must make a circle; if conjure up Love in her in his true likeness, he must appear naked and blind. Can you blame her then, being a maid yet rosed over with the virgin crimson of modesty, if she deny the appearance of a naked blind boy in her naked seeing self? It were, my lord, a hard condition for a maid to consign to. 286

*King Henry.* Yet they do wink and yield, as love is blind and enforces. 295

*Burgundy.* They are then excused, my lord, when they see not what they do.

*King Henry.* Then, good my lord, teach your cousin to consent winking. 299

*Burgundy.* I will wink on her to consent, my lord, if you will teach her to know my meaning: for maids, well sum-

282 **condition**: disposition. 284 **conjure up**: call up (by witchcraft). 293 **consign**: agree. 294 **wink**: shut their eyes. 301-2 **well summered**: fully arrived at their summer (= in the full flower of their beauty).

mered and warm kept, are like flies at Bartholomew-tide, blind, though they have their eyes; and then they will endure handling, which before would not abide looking on.

*King Henry.* This moral ties me over to time and a hot summer; and so I shall catch the fly, your cousin, in the latter end, and she must be blind too. 307

*Burgundy.* As love is, my lord, before it loves.

*King Henry.* It is so: and you may, some of you, thank love for my blindness, who cannot see many a fair French city for one fair French maid that stands in my way. 311

*French King.* Yes, my lord, you see them perspectively, the cities turned into a maid; for they are all girdled with maiden walls that war hath never entered.

*King Henry.* Shall Kate be my wife? 315

*French King.* So please you.

*King Henry.* I am content; so the maiden cities you talk of may wait on her: so the maid that stood in the way for my wish shall show me the way to my will.

*French King.* We have consented to all terms of reason.

*King Henry.* Is't so, my lords of England? 321

*Westmorland.* The king hath granted every article: His daughter first, and in sequele all, According to their firm proposed natures.

*Exeter.* Only he hath not yet subscribed this: 325

Where your majesty demands, that the King of France, having any occasion to write for matter of grant, shall name your highness in this form, and with this addition, in French: *Notre très cher filz Henry roy d'Angleterre*,

304 **abide:** endure. 305 **ties me over to time:** binds me down to a fixed time (i.e. Bartholomew-tide). 312 **perspectively:** as in a perspective (a glass producing an optical distortion). 318 **wait on:** accompany (as dowry). 320 **of reason:** reasonable. 323 **sequele:** the sequel [N]. 324 **their firm proposed natures:** the clear nature of what they proposed. 325 **subscribed:** assented to. 327 **for matter of grant:** in a matter concerning a grant of office, &c.

*Héritier de France*; and thus in Latin: *Praeclarissimus* 330  
*filius noster Henricus, Rex Angliae, et Haeres Franciae.*

*French King.* Nor this I have not, brother, so denied,  
 But your request shall make me let it pass.

*King Henry.* I pray you then, in love and dear alliance,  
 Let that one article rank with the rest; 335  
 And thereupon give me your daughter.

*French King.* Take her, fair son; and from her blood  
 raise up

Issue to me, that the contending kingdoms  
 Of France and England, whose very shores look pale  
 With envy of each other's happiness, 340  
 May cease their hatred, and this dear conjunction  
 Plant neighbourhood and Christian-like accord  
 In their sweet bosoms, that never war advance  
 His bleeding sword 'twixt England and fair France.

*Lords.* Amen! 345

*King Henry.* Now welcome, Kate: and bear me witness  
 all,

That here I kiss her as my sovereign queen. [*Flourish.*

*Queen Isabel.* God, the best maker of all marriages,  
 Combine your hearts in one, your realms in one!

As man and wife, being two, are one in love, 350

So be there 'twixt your kingdoms such a spousal,

That never may ill office, or fell jealousy,

Which troubles oft the bed of blessed marriage,

Thrust in between the paction of these kingdoms,

To make divorce of their incorporate league; 355

That English may as French, French Englishmen,

Receive each other! God speak this Amen!

*All.* Amen!

335 **rank**: be placed. 341 **conjunction**: union. 352

**office**: service. **fell**: cruel. 354 **paction**: compact, alliance.

355 **their incorporate league**: the alliance that makes them into  
 one body. 357 **this**: (to) this.

*King Henry.* Prepare we for our marriage: on which day,  
 My Lord of Burgundy, we'll take your oath 360  
 And all the peers', for surety of our leagues.  
 Then shall I swear to Kate, and you to me;  
 And may our oaths well kept and prosp'rous be!  
[*Sennet. Exeunt.*]

*Enter Chorus.*

Thus far, with rough and all-unable pen,  
 Our bending author hath pursu'd the story,  
 In little room confining mighty men,  
 Mangling by starts the full course of their glory. 5  
 Small time, but in that small, most greatly liv'd  
 This star of England: Fortune made his sword,  
 By which the world's best garden he achiev'd,  
 And of it left his son imperial lord.  
 Henry the Sixth, in infant bands crown'd King  
 Of France and England, did this king succeed; 10  
 Whose state so many had the managing,  
 That they lost France, and made his England bleed:  
 Which oft our stage hath shown; and, for their sake,  
 In your fair minds let this acceptance take. [*Exit.*]

2 **bending**: humble [*N*].      4 **starts**: broken utterances.      11  
**Whose**: (of) whose.      13 **for their sake**: on account of those plays  
 (on Henry VI).      14 **this**: i.e. this play (*Henry the Fifth*).      **take**:

## NOTES

Q = the first Quarto, published in 1600.

F = the first Folio, published in 1623.

H = Holinshed's *Chronicles* (cf. Introduction, p. 6).

O.E.D. = *The Oxford English Dictionary*.

References to other plays are made to the Oxford Shakespeare in one volume.

Textual notes and some other more advanced notes are enclosed within brackets [ ].

### ACT I. CHORUS

In Greece the Chorus, originally given songs and dances to perform, had later come to take an essential part in the drama. The Elizabethan playwrights, using a single speaker as Chorus, employed him to explain the action or to bridge gaps by narrative. In *Henry V* Shakespeare makes use of Chorus not only for 'jumping o'er times' and for prompting 'those that have not read the story', but also to stir the imagination. This first speech of Chorus, called a Prologue in F, is an eloquent appeal to the audience to use their imagination in such a way as to make good the inevitable deficiencies in the theatrical representation of a theme of such wide range and involving so many practical difficulties.

1. **a Muse.** In Greek mythology the Muses were goddesses who presided over various branches of art. An epic (i.e. a poem of heroic narrative) usually opened with an invocation of a Muse; hence the desire for a Muse expressed at the beginning of this play suggests that it will be a play of heroic character.

**of fire.** Fire is a common metaphor for eloquence: cf. the tongues of fire mentioned in the account of the descent of the Holy Spirit upon the Apostles at Pentecost (Acts ii. 3).

2. **The brightest heaven.** The older astronomy regarded the earth as surrounded by successive spheres lying one outside the other, these spheres being sometimes called heavens. Ll. 1-2 may be paraphrased thus: 'O for powerful inspiration that would rise to the most brilliant heights of imagination!'

**invention.** To make a line metrically complete, the termination *-ion* must often be pronounced with two syllables in Shakespeare, especially at the end of a line. Cf. i. i. 5; i. ii. 19, 114, 184, &c.

6-8. Famine, sword, and fire are pictured as three hounds, held in

a leash by the king at his heels, where they crouch waiting to be employed, i.e. to be released to chase the quarry. The picture may be based on H (cf. reference on p. 192).

9. **The flat unraised spirits:** i.e. the actors. Shakespeare is not insulting the actors by suggesting that they are dull and uninspiring; for he writes as a member of the company, offering on his and their behalf a humble apology for a representation which they feel to be inadequate.

**that hath dar'd.** Shakespeare often uses a singular verb with a relative pronoun that has a plural antecedent.

10. **scaffold.** The use of the word 'scaffold' for a stage is probably a relic of the days when miracle-plays were acted on platforms raised on wagons.
11. **cockpit.** The small Elizabethan theatres resembled the arenas used for cockfighting. The cockpit in Drury Lane was actually converted into a theatre about 1617.
13. **this wooden O:** a reference to the wooden structure and circular shape of the theatre in which the play was being performed. The Globe theatre was being built in 1599 for the company to which Shakespeare belonged, and watching it being built may have drawn Shakespeare's attention to the structure and shape of the theatre. *Henry V* may have been the first new play presented there: if so, the special allusion to the new theatre would be appropriate to the occasion.
- 15-16. The figure 0, small as it is ('in little space'), may represent a million: e.g. if a nought is added to the number 100,000.
- 17-18. **ciphers to this great accompt . . .** The actors are ciphers (i.e. of no significance) in relation to the great theme that they are trying to present. But just as an additional nought may make a number into a million, so the actors, mere nothings as they are, may work upon the audience's powers of imagination.
21. **high upreared and abutting fronts:** the high cliffs of England and France, which front and abut on each other (i.e. almost touch).
31. **hour-glass:** a glass instrument measuring an hour by the time taken by a quantity of sand to run from an upper to a lower bulb. The comparison is not to be taken literally, for an Elizabethan play usually took two or three hours to act.
- for the which supply:** for supplying the jumping over the times, i.e. for filling the gaps between the scenes presented.
- 33-4. **A rhyming couplet to end the speech:** so also for the speeches of Chorus introducing the other acts.

## ACT I. SCENE I

The first part of this scene introduces the prospect of an expedition to France by revealing the fact that the bishops of the Church in England were eager to support such a project in order to divert attention from a proposal that had been made to seize part of the Church's possessions. This is based on H, and follows the account in H very closely. The dialogue is then turned to emphasize the change in Henry's character when he became king. This needed to be stressed all the more because Shakespeare had made his audience acquainted with Henry's wild youth in his presentation of him as Prince Hal in *Henry IV*. Now he must be presented as a national hero.

Editors have placed this scene and the next in London—quite unwarrantably. This act combines incidents which in fact occurred at Leicester and Kenilworth; but so far as the play is concerned the scene is merely some royal residence 'somewhere in England', and there is no need to locate it more precisely.

2. **th' eleventh year:** i.e. in 1410, the eleventh year of the reign of Henry IV (1399–1413). The phrase comes from H.

20. **'Twould drink the cup and all.** The Archbishop declares that such measures would deprive the Church of all its resources. This is an exaggeration; but persons threatened with new taxation always exaggerate its probable effects on their resources.

24–66. This change in Henry's character at his accession is briefly described in H. Shakespeare had shown the first signs of this reformation at the end of *2 Henry IV*, where Henry V, as soon as he becomes king, casts off Falstaff, and declares,

Presume not that I am the thing I was;  
For God doth know, so shall the world perceive,  
That I have turn'd away my former self.

But Shakespeare now wishes to emphasize that it is the reformed monarch and not the madcap prince who is to appear in *Henry V*: hence these speeches from the bishops.

28–30. Consideration (thoughtfulness) is here personified, and is represented as coming to expel youthful folly from Henry, as the angel came to expel Adam from the Garden of Eden after his sin.

33–4. **in a flood . . .** 'Alluding to the method by which Hercules cleansed the famous (Augean) stables, when he turned a river through them' (Johnson).

35. **Nor never:** a double negative for emphasis; cf. II. ii. 23, &c.

**Hydra-headed:** an allusion to another of Hercules' exploits,

the slaying of the Hydra, a monster with nine heads, any of which, when it was struck off, was replaced by two new ones. Henry's youthful wilfulness had appeared in many forms and had seemed to be unconquerable.

46. **Gordian knot:** a phrase often used as a metaphor for a problem that seems insoluble. At Gordium there was a knot of bark, concerning which an oracle had declared that whoever untied it should reign over all Asia. Alexander the Great cut it with his sword.
47. **Familiar as his garter.** Knotty problems are as familiar to Henry as his garter; that is, he can disentangle a difficult problem of policy as easily as he can unloose his garter.
- 49-50. **the mute wonder lurketh . . .** The silent wonder with which men listen to Henry when he discusses affairs of state is pictured as a lurking robber desirous of stealing the treasure before him; i.e. the listeners wish that they could acquire the charm with which Henry utters his pronouncements.
- 60-2. Bacon, in *Sylva Sylvarum*, Century V. §441, recommends sowing borage seed among strawberries, as the strawberries will grow larger under the borage leaves.
66. **his:** the commonest genitive case of 'it' in Shakespeare's day.
- 68-9. Canterbury means that, as miracles no longer occur, men must recognize some natural method by which the king has attained to such perfection.
89. **his great-grandfather:** Edward III.

## ACT I. SCENE II

This scene completes the preliminaries of the first act leading to the decision to invade France. It is almost entirely based on H, whence Shakespeare versifies the account of the argument against the Salique law. H also records the Dauphin's mocking present of tennis-balls to Henry; but Shakespeare probably recollected the representation of this in *The Famous Victories of Henry V* (cf. notes on ll. 254-66). The long argument about the Salique law is not of much dramatic interest, nor is the incident of the tennis-balls of much importance; but Shakespeare is merely utilizing such introductory material as he could find in H, and he enlivens the scene poetically by inserting the speech on the community-life of bees.

On the Elizabethan stage I. ii would follow I. i without a break, and both are set in the court with no more precise definition of place. But Canterbury's 'Go we in' in I. i. 95, and the king's inquiry for him in I. ii. 1 imply that Scene ii is in a different room, probably the



presence-chamber. This was perhaps indicated by drawing aside the curtains of the recess and revealing the throne, to which the king advances to take his seat thereon.

4. **cousin:** a term often used by a sovereign for another sovereign or a nobleman, not necessarily a relative.

21. **impawn our person.** The king means that he will be virtually pledged to undertake a war against France if the archbishop proves that he is entitled to the French crown.

27. **him whose wrongs.** The archbishop's wrongdoings will be responsible for the war if he falsely persuades Henry that he has a just claim to the French crown.

27-8. **gives . . . makes.** Shakespeare often uses present tense forms in *s* with plural subjects.

35, 49, 98. [**bar . . . dishonest . . . Numbers.** These words, occurring in the second edition of *H* but not in the first, are part of the evidence that Shakespeare probably used the second edition (1586-7).]

37. **Pharamond:** a semi-mythical Frankish chief of the fifth century.

45. **Sala . . . Elve.** The Sala (now called the Saale) rises in the Erz mountains, and flows into the Elbe about 20 miles above Magdeburg. 'Elve' appears to be a mistake for the 'Elbe' of *H*.

[It is curious that Hall's *Chronicles* (1550), used by *H*, give 'Eluc' (= Elve) in this passage; and it has recently been claimed, on this and other grounds, that Shakespeare used Hall as a source for *Henry V*. But this is improbable, for in many details, including several in this passage, Shakespeare follows *II* where *H* differs from Hall.]

53. **Meisen:** presumably a district taking its name from Meissen, a town on the Elbe, about 15 miles NW. of Dresden.

57. **four hundred one-and-twenty years.** A good illustration of how closely Shakespeare followed *H*; he did not even notice the mistake in arithmetic. 805 minus 426 does not give 421. Apparently Holinshed confused the figures, and took them in his calculation as 826 and 405, for 826 minus 405 would give 421.

65-81. [Pepin (the Short) deposed Childeric III in 752. Blithild (l. 67) was the daughter of Clothair I (558-61). Hugh Capet (l. 69) deposed Charles of Lorraine in 987. It is uncertain whether any such person as 'the Lady Lingare' of l. 74 (in *H* 'Lingard') ever existed. Charlemain was properly the title of Charles the Great, but is wrongly applied in l. 75 (and in *H*) to Charles the Bald (840-77). Lewis the Tenth (l. 77), grandson of Queen Isabel (l. 81), should be Louis IX (1226-70). Here again Shakespeare accepts a mistake in *H*, such errors showing how closely he is following his source.]

83. [**the foresaid Duke of Lorraine.** These words are retained in *Q* although the version of this speech in *Q* has not previously mentioned the Duke of Lorraine. This is one of the clearest proofs that *Q* is an abbreviated text of the play.]

88. **Lewis his satisfaction.** In Shakespeare's time the genitive singular ending *s* was sometimes replaced by *his*: cf. 'for Jesus Christ his sake', in the Prayer-Book.
93. **to hide them in a net:** a poetic image to suggest taking refuge in a flimsy defence.
94. **amplify to imbar.** 'To imbar' has been interpreted in opposite ways, both as 'to reject' and as 'to defend'. The simplest and most satisfactory interpretation is to take it as a stronger form of 'to bar' (= to obstruct by raising an objection). Ll. 93-4 therefore mean that the present kings of France prefer to take refuge in a flimsy defence of their claim rather than to examine fully the history of the Salique law and the succession to the French throne, for such an examination would raise a complete objection to their own imperfect titles to the throne.
- 98-100. See Numbers xxvii. 8.
- 105-14. The reference is to the battle of Crécy (1346). H describes how Edward III 'stood aloft on a windmill hill'.
121. **exploits:** certainly accented as 'explôit' in some lines in Shakespeare's plays, and probably here also.
126. **So háth your highness.** The metre places an emphatic stress on 'hath'.
129. **pavilion'd.** A pavilion was a large tent. Sports pavilions, now usually of wood or even more solid material, were originally so called because tents were at first the usual shelters on sports fields.
- 136-54. In H Westmorland first raises the question about Scotland. Shakespeare makes the king think of it first, thus increasing the impression of Henry's wisdom. He also supplies the king with sound historical arguments which do not appear in H.
- 146-54. Scottish incursions occurred several times during the reign of Edward III.
154. **Hath shook.** Shakespeare often uses past tense forms for past participles.
161. **The King of Scots:** David II, taken prisoner at Nevill's Cross in 1346, while Edward III was fighting in France. King David was not in fact sent to France, but is represented as being brought to Calais in the play *Edward III* (printed in 1596).
- 166-73. [This speech is given to the Bishop of Ely in F; but the bishop is not likely to raise an argument running counter to the archbishop's attempt to persuade the king to invade France. Editors follow Capell in assigning the speech to Westmorland, as this argument about Scotland comes from Westmorland in H. Q gives the speech to Lord (i.e. an unnamed Lord).]

166-8. **a saying very old . . .** This is taken from H.

173. [**tame**: so F; Q has 'spoil'. Many editors accept Rowe's emendation. 'tear'; but 'tame' (= broach) makes sound sense; cf. *Troilus and Cressida*, IV. i. 62:

'The lees and dregs of a flat tamed piece.']

174-83. H describes an exciting ending of this discussion when 'all the company began to cry, War, war; France, France'. Why did not Shakespeare utilize this lively conclusion? Probably because he wished to add to this scene the incident of the tennis-balls.

181. **Put into parts**: divided up (the responsibilities being divided between those leading the army abroad, and those conducting the government at home). 'Parts' then suggests the musical metaphor from part-singing that follows.

187-204. Commentators have suggested that Shakespeare based this passage on a description of the community life of bees given by Lyly in *Euphues and his England*, 1580 (see pp. 261-4 in Arber's edition of *Euphues*). But Shakespeare omits much that is given in the passage in *Euphues*—even a section on the bees having a parliament, which would have been quite appropriate to this scene of political discussion. Nor does *Euphues* provide any close parallels of phrase to the archbishop's speech. In short, ordinary knowledge of the habits of bees would suffice for the material of this speech, without any help from Lyly. The one error common to both is the describing of the queen-bee as a male; but this was a popular error dating back to Aristotle, and continuing long after Shakespeare's time.

198. **roofs of gold**: a poetic description of building the combs of yellow wax.

223. **sinews**. A sinew unites a muscle to a bone, and hence 'sinews' has become a common metaphor for sources of strength.

230. **with full mouth**: i.e. having much to recount of us.

232. **Like Turkish mute**. It was commonly believed that many attendants in the Turkish court had their tongues cut out to prevent them from betraying secrets.

234. *with Attendants bearing a barrel*. This stage-direction is not in Q or F, but obviously the 'tun of treasure' is brought on here.

246-8. In H the proposal to make claims upon France is first put forward by the archbishop. Shakespeare transfers the initiative to the king, thus again emphasizing his leadership.

252. **galliard**: a quick and lively dance in triple time.

254-66. This incident concerning the tennis-balls is narrated in H, but in connexion with ambassadors from the Dauphin who came to

Henry at Kenilworth in Lent 1414, earlier than the archbishop's suggestion that Henry should claim the French throne, which was made in a parliament that is stated in H to have met at Leicester on 30 April 1414. The word 'tun' (= a large barrel) shows that Shakespeare recalls the scene in *The Famous Victories* where the present is called 'a tun of tennis-balls' (cf. Introduction, p. 6).

259. The first line of Henry's reply corresponds closely to a line in *The Famous Victories*:

'My lord prince Dauphin is very pleasant with me.'

263-6. **hazard . . . wrangler . . . chaces.** In court tennis there are three hazards or openings, and the player who strikes his ball into any of these wins the stroke; an opponent is called a wrangler, and chaces are points in play.

274. **show my sail of greatness:** a metaphor by which the king suggests that he will reveal his true greatness as a ship crowds on sail to show her true capacity in speed.

282. **gun-stones:** a term for cannon-balls until the middle of the seventeenth century, as they were originally made of stone.

283. **sore-charged:** with heavy responsibility, i.e. at the Day of Judgement.

287-8. The king's indignation works up to a climax marked by a rhyming couplet. Then he resumes in quieter tone.

295-6, 307-10. Rhyming couplets to close (i) Henry's address to the ambassadors. (ii) the scene and the act.

## ACT II. CHORUS

This speech performs the function of 'jumping o'er times' as foreshadowed in the first speech of Chorus. It bridges a gap in the action by a poetic picture of England preparing for war (ll. 1-7), sketches the formation of a conspiracy against the king (20-30), and concludes by indicating the supposed changes of scene. The scene of the exposure of the conspiracy (II. ii) is acted because it helps to reveal the king's character; but to represent the formation of the conspiracy might waste time on scenes that would divert attention from the central interest of the play—hence a brief reference in this speech avoids that weakness.

2. **silken dalliance:** a poetic figure for 'silken finery used for dallying', i.e. for idle, frivolous hours.

6. **the mirror of all Christian kings.** Cf. Appendix III, p. 192; 'a pattern in princehood, a lode-star in honour, and mirror of magnificence'.

7. **Mercuries.** Mercury was depicted with winged heels to symbolize his speed as a messenger of the gods.
- 8-11. Expectation is personified as a goddess concealing the danger of the expedition (the sword) by the rich rewards which she leads the English to expect from the venture.
9. **hilt:** often used in the plural because the cross-piece of a cross-hilted sword projects on both sides of the blade.
22. **crowns:** an anachronism, for crown pieces were first minted in the reign of Henry VIII.
26. **gilt . . . guilt.** The Elizabethans enjoyed obvious puns. This pun occurs in *2 Henry IV*, iv. v. 127, and in *Macbeth*, ii. ii. 57-8.
- 31-2. **we'll digest Th'abuse of distance.** Chorus promises that the actors will make arrangements about the free treatment of space in the play. As the action of the play moves between places widely separated, Chorus himself frequently tells the audience where the scene is supposed to be.
- [The metrical irregularity of l. 32 may be specially designed to throw, a marked emphasis on the word 'force'.]
40. **We'll not offend one stomach:** a pun upon the two senses of (1) upsetting the stomach by sea-sickness, (2) arousing distaste.
- 41-2. This couplet is clumsy. The first 'till' ought to be 'when'.

[Probably this speech of Chorus originally ended with a single rhyming couplet (ll. 39-40), like all the other speeches introducing the acts: and when it was recognized later that the news of Falstaff's illness and the mention of Staines in ii. iii. 2 implied that the location of ii. i was in or near London, perhaps Shakespeare or some other writer hastily tried to correct the statement of l. 35 of the Chorus by tacking on another couplet to the speech (ll. 41-2).]

## ACT II. SCENE I

Here Shakespeare sets out to gratify the audience (and also to humanize history) by re-introducing the associates of the over-popular Falstaff. Bardolph and the Hostess had appeared in *1* and *2 Henry IV*; Pistol and the Boy (as Falstaff's page) had been added in *2 Henry IV*. But the scene gives two warnings (ll. 77-84 and 112-22) that Falstaff himself is not likely to appear.

1-2. Bardolph was already known to the Elizabethan audience, and was probably recognizable by his make-up; cf. note on ll. 79-80. Shakespeare therefore had no need to introduce him with a description; the name sufficed, and the mention of his rank showed what new activity was to be allotted to him in this play. Nym is a new-comer, briefly indicated to be a fellow-soldier and at odds with Pistol (cf. ll. 16-18).

3. **Ancient:** a corruption of 'Ensign', early forms such as 'ensyne' and 'ancyen' having been confused. Iago is Othello's ancient.

4-9. Nym delights in affecting a staccato, cryptic manner of speech, hoping to be thought a dour, terrifying fellow. His curt prose contrasts effectively with Pistol's fulsome tirades of spurious eloquence in verse.

8. **toast cheese:** Nym makes a grim jest by playing with his sword as a toasting-fork, i.e. imitating the action of running a man through.

**endure cold:** presumably another grim jest referring to the opponent's body turning cold in death with the sword stuck in it.

11. **sworn brothers to France:** bound by oath to share each other's fortunes on the expedition to France.

15. **rest:** originally the stakes kept in reserve at the game of primero; hence meaning a thing staked and settled, and thus frequently used as a metaphor for a resolution.

33. **hewn.** Many editors accept Theobald's emendation, 'drawn', the dialogue in the next few lines showing that swords are drawn. But there is no need to change 'hewn', the reading of F; 'if he be not hewn now', is simply a confused shriek, meaning, 'Unless Nym is cut down now'. The Hostess's next shriek about 'wilful adultery' is sufficient proof that we ought not to turn her fatuous squeals into sensible remarks.

35. **lieutenant.** Bardolph mistakenly calls Ancient Pistol a lieutenant; but it is natural that these rather unconvincing soldiers should make mistakes about their ranks (cf. III. ii. 2).

38. **Iceland dog.** Iceland dogs were notorious for quarrelling. Harrison's *Description of England* (1577) states that 'we have sholts or curs daily brought out of Iceland, and made much of among us, because of their sauciness and quarrelling. Moreover they bite very sore.'

**prick-eared cur.** In the same paragraph as the last extract Harrison uses this phrase as an alternative name for the 'whippet' or 'warner'. Perhaps Shakespeare saw it here, and gave it to Pistol as a vague term of abuse to hurl at Nym. Or was Nym played with comic ears as Bardolph was with a comic nose?

41. **shog:** a form of 'jog' that still survives in Midland dialect.

**solus:** Latin for 'alone'—but beyond Pistol's comprehension!

43. **merváilous:** an old form of 'marvellous'.

48-9. They are obviously preparing to fight with swords, not with pistols. In his references to the cock of a pistol and to flashing fire Pistol is merely playing on his own name.

50. **Barbason**: evidently the name of a fiend—also mentioned in *The Merry Wives of Windsor*, II. ii. 315.
55. [**the humour of it**: Nym's catch-phrase (cf. II. i. 66, 92, 111; II. iii. 58; III. ii. 4), also characteristic of him in *The Merry Wives of Windsor*. It was probably introduced as a joke upon Ben Jonson's theory of comedy known as 'The Comedy of Humours', wherein each character had a 'humour' (= predominant quality). Jonson's first play with characters of this kind, *Every Man in his Humour* (1598), had been one of the greatest recent successes in the theatre.]
62. Pistol is obviously glad to avoid fighting.
67. **Couple a gorge**: so F. Many editors emend to 'Coupe le gorge'; but Pistol is more likely to speak French incorrectly.
69. **hound of Crete**. Pistol is probably mocking Nym's defiance by suggesting that he is baying like a hound. Cretan hounds were famed for baying; cf. *Midsummer Night's Dream*, IV. i. 118-32.
71. **the powdering-tub of infamy**: the sweating-tub used for the cure of filthy diseases.
72. **kite of Cressid's kind**: apparently a common phrase for a woman afflicted by loathsome disease. In developments of the story of Troilus and Cressida after Chaucer, Cressida was represented as being cursed with leprosy as a punishment for her faithlessness to Troilus.
73. **Doll Tearsheet**: Falstaff's associate in *2 Henry IV*.
74. **I have, and I will hold**: echoing the phrase from the marriage service, 'to have and to hold'.
- quondam**. The Hostess was Mistress Quickly (in *Henry IV*) before she married Pistol.
77. **the Boy**: Falstaff's page in *2 Henry IV*.
- 79-80. A gibe at Bardolph's red nose, a popular joke in earlier plays: cf. *1 Henry IV*, II. iv. 349-57, and *2 Henry IV*, II. ii. 95-100.
- 82-3. **he'll yield the crow a pudding . . .** He (the Boy) will come to the gallows. Crows picked the dead bodies left on the gallows.
- the king has killed his heart**: i.e. Falstaff's heart, broken by Prince Hal's rejection of him when he became king (see *2 Henry IV*, V. v. 44-107).
88. If this rant means anything, it vaguely suggests, 'Don't try to oppose irresistible forces and insatiable devils': i.e. Pistol is determined to have his revenge on Nym.
91. **Base is the slave that pays**. This sounds like a proverbial saying, but that may be merely because Pistol's declamatory manner gives it a ring.

102. **a noble**: a coin worth 6s. 8d. Pistol takes a discount of 1s. 4d. (16½ per cent.) for 'present pay' (immediate payment) and a promise of a drink!
105. **I'll live by Nym**: a pun; for the old verb 'nim' meant 'to steal'. Nym's name, like Pistol's, was intended to indicate his character.
106. **sutler**: one who sells provisions in a camp or garrison.
114. **quotidian tertian**. Working folk still make delicious blunders in trying to use medical terms.
116. **bad humours**: illness caused by disproportioned mixture of the fluids in the body (e.g. an excess of melancholy).
121. **careers**: a technical term in horsemanship for a short gallop at full speed, or quick turnings of a horse in various directions. Hence this line means, 'The king indulges in caprices and quick turns' (i.e. quick changes of behaviour).

## ACT II. SCENE II

This scene helps to fill out the historical framework of the play with an actable incident of some dramatic interest, and one that serves to throw light on Henry's character. The material is in H, which provides even the gist of Henry's speech of condemnation to the conspirators (see Appendix III, p. 187).

8. **his bedfellow**: Lord Scroop (see ll. 94-9 of this scene). The phrase comes from H.
9. **dull'd**: i.e. the king has heaped so many favours on Lord Scroop that he has become insensitive to them.
- 20-4. A speech of grim dramatic irony.
- 36-7. **service . . . labour**: used collectively for the king's servants and helpers.
- 40-1. **The man committed yesterday . . .** This man is not mentioned in H; he is invented by Shakespeare. The statement that there has been a discussion whether this man should be treated with mercy, and the conspirators' protests against Henry's proposal to release him, give greater strength to the dramatic situation when they themselves soon after stand in need of mercy. On the other hand, the incident leaves an unpleasant feeling that the king derives some pleasure from playing cat-and-mouse with the wretched conspirators.
56. **chew'd, swallow'd, and digested**. The words are a curious echo of Bacon's remark in his essay, *Of Studies*: 'Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.'



61-76. This device of handing to the conspirators papers revealing their conspiracy as if they were documents appointing them as commissioners is also an invention of Shakespeare's. Again it is dramatically effective, and again it leaves an unpleasant taste.

61. **commissioners.** It is not clear to what commission the three were to have been appointed.

[H represents them as expecting to accompany the king to France, having arranged to deliver him alive into his enemies' hands or to murder him before he reached Normandy. But Shakespeare, who invents the business of the documents, is probably thinking of a commission for them to remain in England and act in the king's name during his absence (cf. the ironical reference to leaving well-wishers behind in ll. 23-4). It was Bedford who in fact was appointed to be Lieutenant in England during the king's absence.]

70-1. The king's turning to Westmorland and Exeter gives time for the conspirators to grasp the significance of the papers just handed to them.

89. **light . . . lightly.** Elizabethan writers were especially fond of puns on 'light' in its various senses of (i) light in weight, (ii) light in character, wanton, frivolous, (iii) daylight, illumination, brightness.

91. **Hampton:** often used in old days for Southampton. H uses both forms.

109-10. The king has admitted (ll. 105-8) that it is natural that treason should be linked with murder; but, he now adds, the fact that Scroop has engaged in this conspiracy links wonder also with treason and murder, i.e. makes the conspiracy astonishing; and this is against all proportion (= natural fitness).

114-17. The king means that in other cases devils who tempt men to commit treason crudely contrive and clumsily disguise a damnable enterprise by giving their aim some appearance of being righteous.

118-20. The significance of 'stand up' in these lines is not clear; but it seems best to interpret it as meaning 'take up a clear position', and then the passage as a whole means, 'The devil that moulded thee bade thee take up a clear position (as simply and plainly a traitor), and gave thee no motive to commit treason except to be a traitor.' In other words, the king feels that Scroop must have found some devilish fascination in treachery.

122. **lion gait:** cf. 1 Peter v. 8: 'Your adversary the devil, as a roaring lion, walketh about, seeking whom he may devour.'

123. **vasty Tartar.** 'Vasty' often means 'vast' in Shakespeare; but sometimes, as here, it probably carries also the sense of 'monstrous, hideous' (from the Latin *vastus*). Tartarus is the name in Greek mythology for the place of torment.

134. **complement**: that which completes the gentleman—external graces.
- 135–6. **Not working with the eye . . .**: not guiding his actions by his own perceptions without listening to advice, and trusting neither his own perception nor the advice of others except with clarified judgement.
147. [**Henry**: so Q and H. F mistakenly gives 'Thomas'; probably the printer's eye caught 'Thomas' from Grey's name just below.]
- 155–7. H states that some writers say that the real but concealed aim of the Earl of Cambridge was that he wished to secure the succession for his wife's brother, the childless Earl of March, from whom it might pass to Cambridge's own family.
188. **rub**: an obstacle hindering or diverting a bowl in the game of bowls. Elizabethan writers frequently use metaphors from bowls.

## ACT II. SCENE III

The scenes presenting the humorous characters help to give variety to the play, and provide intervals of time between the historical episodes. This scene has become famous for its human description of Falstaff's death—magnificent amends from Shakespeare for not keeping his half-promise to bring Falstaff into this play.

2. **Staines**: mentioned to let the audience know that the scene has shifted back to London. Staines is 16 miles from London on the road to Southampton.
3. **earn**: a form of 'yearn' (= grieve) which survived until the middle of the seventeenth century.
- 9–10. **Arthur's bosom**: an amusing error for 'Abraham's bosom' (see Luke xvi. 22).
11. **a finer end**. The Hostess probably intends to continue with some comparative phrase such as 'than any I have ever seen before', but she breaks away characteristically into a different comment.
- 11–12. **christom child**: a confusion of 'Christian child' with 'chrisom child'. 'Chrisom child' meant a child less than a month old, as a child wore its chrisom-cloth or christening-cloth for a month after baptism.
13. **at the turning o' the tide**: an instance of the old belief that persons at the point of death die as the tide turns.
15. [**end**: so F. Most editors prefer 'ends', from Q; but there is no need to reject F here, for smiling inanely at a single finger held up before the eyes is a surer sign of falling faculties than smiling at the whole hand.]
- 16–17. [**a' babbled of green fields**: Theobald's emendation of F, which has 'a Table of greene fields'. This has been called 'the most famous of

- Theobald's immortal emendations'. In Elizabethan handwriting 'babld' might easily be misread as 'table'. Q has 'And talk of flowers', which, although a feeble substitute, helps to show that Falstaff's talk was being described.]
24. **[up'ard, and upward.** F has 'up-peer'd, and 'upward', which looks like an attempt to suggest a vulgar pronunciation of the first 'upward'.]
36. **rheûmatic:** the Hostess's comic error for 'lunatic'.
- 36-7. **the whore of Babylon.** Falstaff's thoughts were presumably confusing Doll Tearsheet and her like with stray recollections of the Bible; cf. Revelation xvii.
- 39-40. **burning in hell:** another gibe at Bardolph's red nose.
41. **the fuel:** drink.
46. Pistol's legal knowledge is of course imperfect. Some chattels (chattels personal) are movables, and the terms 'chattels' and 'movables' are not mutually exclusive.
47. **'Pitch and pay':** Pistol's string of proverbial sayings in ll. 47-50 seem to be all aimed principally at advising the Hostess not to allow credit to her customers. 'Pitch and pay' was a stock phrase referring to payment in ready money, but its origin is obscure; it may have come from the rule at Blackwell-hall, an old cloth-hall in London, that a penny should be paid on pitching (= depositing) a bale of cloth there.
49. **straws . . . wafer-cakes:** things easily broken.
50. **hold-fast.** This comes from the proverbial saying, 'Brag is a good dog, but hold-fast is a better'.
52. **clear thy crystals:** Pistol's bombast for 'Dry your eyes'. His elaborate farewell has caused his excitable wife to burst into tears.

## ACT II. SCENE IV

This scene has no great dramatic strength. But Shakespeare is compelled to eke out the first two acts as best he can, for the triumph of Agincourt must come towards the end of the play in order to prevent too prolonged a decline of interest thereafter.

The material for this scene Shakespeare obtained by skilfully combining details from two distinct separate passages in H, recording (1) an embassy led by Exeter sent to France to demand the French crown *before* Henry took the final decision to invade France; (2) letters sent by Henry while he was at Southampton, exhorting the French king 'in the bowels of Jesus Christ' (cf. l. 102) 'to render him that which was his own, whereby effusion of Christian blood might be avoided'. Shakespeare also transfers to this scene the attendance of the Dukes of Berri and of Bretagne which Holinshed mentions in connexion with the council represented in III. v.

1. **comes**: cf. note on I. ii. 27-8.
4. [**Bretagne**. This is always spelt 'Britaine' in F and in H, and the metre requires it to be accentuated on the first syllable.]
25. **a Whitsun morris-dance**. Morris dances (old English country dances) were so called because it was supposed that they were introduced by the Moors into Spain, and thence into England. They were often danced at Whitsun, as they still are at Bampton in Oxfordshire.
29. **fear attends her not**. Fear is almost personified as a being whom some countries can command as an attendant, i.e. they can make other countries afraid as they please. But fear, the Dauphin says, is not an attendant upon England, i.e. England under Henry V cannot make other countries afraid.
37. **the Roman Brutus**: Lucius Junius Brutus, who led the rising that expelled the Tarquin kings from Rome. He is described in l. 38 as 'covering discretion with a coat of folly' because he pretended to be mad in order to escape the fate of his brother, whom King Tarquinius Superbus had put to death.
41. **'tis not so**: i.e. perhaps King Henry is not, as I had thought, shallow and foolish.
- 46-8. An awkward construction, for 'which' refers to the 'proportions of defence', while the subject of 'doth' should be a person. The sense is, 'If any ruler designs preparations for defence in a weak and niggardly fashion, then he is like a miser who spoils his coat by stinting the cloth a little.'
54. **struck**. Two expressions seem to be combined here: 'Cressy battle was fought,' and, 'A blow was struck at Cressy.'
57. **mountain sire**: probably meaning 'Welsh sire', Wales being mountainous. The reference here is to Edward III, who had no notable connexion with Wales, but Wales has been mentioned in the preceding line. An alternative possibility is that 'mountain' means 'mighty'.
- on mountain standing**: an exaggeration, merely to get a play on the word 'mountain'. At Cressy Edward III watched his son fighting from the top of a hill—'aloft on a windmill hill' (H).
58. **the golden sun**. This is probably poetic fancy, for it is hardly likely that Shakespeare would trouble to look up Holinshed's description of Crécy in his account of the reign of Edward III: but Holinshed does mention that, after a great rain and eclipse and thunder in the early stages of the battle of Crécy, 'then anon the air began to wax clear, and the sun to shine fair and bright'.

80. **longs**: the older and simpler form of 'belongs'. Cf. also note on I. Chorus. 9.
85. **sinister**: originally meaning 'left', as opposed to 'right'; hence 'unfair': but here used with a play upon the other sense, 'illegitimate', the 'bar sinister' being the heraldic sign of illegitimacy.
- 86-7. 'Dust' is a familiar metaphor for age and decay; 'worm-holes' is less familiar but equally apt, suggesting books and parchments.
99. **fierce**: metrically a dissyllable.
102. **in the bowels of the Lord**: suggested by H; cf. the introductory note on this scene. The phrase is an echo of Philippians i. 8, where 'bowels' of A.V. is better translated as 'heart' in R.V.
- 103-9. King Henry does not appear at his best in his attempts to throw the blame for bloodshed on those who resist his threats (cf. III. iii. 1-43). But Shakespeare takes this from H: see the introductory note on this scene.
132. **Louvre**: the palace in Paris, now a famous art-gallery.

### ACT III. CHORUS

Again Chorus is skilfully employed, partly to give a vivid picture of what cannot well be presented in the theatre—the crossing of the English fleet to France (II. 3-17)—and partly to refer briefly to developments which would be tedious if performed on the stage—the early stages of the siege of Harfleur, and some abortive negotiations (II. 25-34).

4. **Dover**: so F—obviously a mistake, for the king's departure was from Southampton, as the scenes in Act II have indicated. Theobald substituted 'Hampton' (cf. note on II. ii. 91). But it is unlikely that the printer printed 'Dover' if the MS. had 'Hampton', and therefore the mistake is probably Shakespeare's.
6. **Phoebus**. Phoebus Apollo was the sun-god.  
**feigning**: referring to the fleet, not the streamers; i.e. the fleet in its bright splendour, with silken streamers, resembles the rising sun (the streamers representing the rays shooting therefrom).
17. [**Harflew**: always 'Harflew' in F and Q, and usually 'Harflue' in H. The modern form is 'Harfleur', but we should retain the spelling that shows how Shakespeare meant the word to be pronounced.]
26. **ordenance**. Here the metre requires the middle syllable to be slurred or omitted (cf. the modern form 'ordnance'); in II. iv. 126 'ordenance' is to be pronounced with three syllables.
- 28-32. This 'ambassage' from France is recorded at some length in

H, but as having visited Henry at Winchester before he left England, and not after he had arrived in France.

33. **linstock**: a staff about three feet long, having a forked head to hold a lighted match.
33. *Alarum*; and *chambers go off*: i.e. a loud noise is made, and small cannon go off; an excellent surprise effect, almost certain to draw shrieks and squeals from the audience, who would hardly be expecting bangs in the middle of an explanatory speech.

### ACT III. SCENE I

This speech is a fine example of the effectiveness of vigorous declamation on the open Elizabethan stage. In a modern text of Shakespeare it looks odd to have a scene consisting of a single speech; but on the Elizabethan stage there were no intervals between the scenes, and the first three scenes of this act would present the siege and capture of Harfleur in uninterrupted sequence.

*scaling ladders*. These would be brought in to indicate that a siege was in progress. The balcony above the recess at the back of the stage would represent the walls of the city (cf. III. iii), and the curtained recess a gate. The breach mentioned in the first lines of this scene and the next would be supposed to be 'off stage'.

14. **ocean**: three syllables, as often in Shakespeare.
19. **Alexanders**. Alexander the Great, who had conquered almost the whole civilized world when he died at the early age of 32, became a symbol for great soldiership (cf. references in IV. vii).
32. [**Straining**: Rowe's emendation of 'Straying' in F, and obviously more in keeping with the picture of greyhounds held in slips or leashes before being released to chase the quarry.]

### ACT III. SCENE II

Here Shakespeare introduces another comic scene to give variety to the play, and it also helps to suggest the passing of time during the siege of Harfleur. Passages in Holinshed recording the presence of Irishmen and Scots in the English army may have given hints for the latter part of the scene, where officers of four nationalities are amusingly presented.

4. **plain-song**: a simple melody without variations.
- 4-5. **humour . . . humours**. The jest on 'humours' (cf. note on II. i. 55) has now reached a point at which the word is bandied about in meaningless fashion.
5. Pistol's speeches fall into an iambic rhythm, but in lines of

variable length: for example, l. 5 and l. 23 are alexandrines (cf. Appendix II, p. 185), while l. 22 is short of the normal length—though perhaps the gap in this line is filled by stouter blows from Fluellen that drown Pistol's cries for a moment.

16–18. The Boy is mimicking Pistol's snatches of song.

19. **avaunt**. This comes to mean 'depart' or 'begone' in English. But it comes from the French *avant*, and here seems to preserve the French meaning, 'forward'.

20. **great duke**. Why 'duke'? Some editors explain it as meaning 'commander', from the Latin *dux*. But it seems unlikely that Pistol would use a familiar English description of rank so loosely. Does he think that Fluellen is the Duke of Gloucester himself, who is in command of the siege (cf. ll. 62–3)?

24–5. **your honour wins bad humours**: Nym means that Pistol's homage to Fluellen is rewarded with injuries.

27. **swashers**. To 'swash' meant to clash swords or bucklers on shields; hence 'swasher' came to be used as a term of contempt for noisy, boastful, swaggering soldiers.

40. **purchase**: thieves' euphemism for 'stolen goods'.

42. **sworn brothers**: cf. note on II. i. 11.

43. **Callice**: i.e. Calais; but spelt 'Callice' three times in F, and once 'Calis'. These spellings indicate the pronunciation intended by Shakespeare. Cf. notes on 'Harflew' (III. Chorus. 17), and on 'Roan' (III. v. 54).

54–61. It is unnecessary to annotate all the amusing peculiarities by which Shakespeare indicates Fluellen's Welsh manner of speaking English (or Macmorris's Irish-English, or Jamy's Scots-English). Our text follows F faithfully, not only in Fluellen's confusion of plurals and singulars, but also in all spellings indicating Welsh accent, e.g. 'th' athversary', 'digt', 'Cheshu'.

56. **the disciplines of the war**. Fluellen's eagerness to display his military knowledge is immediately shown. 'The concavities of it is not sufficient' is merely an absurdly pedantic way of saying, 'They are not dug deep enough.'

59. **four yard under the countermines**. It would of course be better sense if Fluellen said 'four yards under *with* countermines'; and this would correspond with the statement in H that the French 'with their countermining somewhat disappointed the Englishmen'. But there is no sufficient reason for altering the text of F, as Shakespeare himself may have misrepresented the point about the countermines, or (as is still more likely) he may have intended

Fluellen to speak in confused terms while appearing to talk so learnedly about it.

62-3. **The Duke of Gloucester . . .** This is based on the statement in H that 'the duke of Gloucester, to whom the order of the siege was committed, made three mines under the ground, and, approaching to the walls with his engines and ordnance, would not suffer them within to take any rest'.

80. [**Jamy.** In F the prefixes to the speeches of Jamy and Macmorris are not their names, but 'Scot' (= Scotsman) and 'Irish' (= Irishman). This indicates that Shakespeare was not depicting them as individuals, but simply as types exhibiting national peculiarities. Similarly from l. 65 to the end of this scene the prefix for Fluellen's speeches in F becomes 'Welch' (= Welshman).]

84. [**law:** so in F throughout Macmorris's speeches. Editors since Capell have steadily altered it to 'la!'; but if Shakespeare thought that an Irishman said 'law!' in his days, then 'law!' it should remain.]

111. **aile:** Jamy's pronunciation of 'I'll', which he gets right on the next two occasions.

118-9. **Ish a villain . . .**: an indignant exclamation that he (Fluellen) is a villain and so forth, for talking about Macmorris's nation as though it were peculiar.

131. *A parley sounded*: a trumpet call of a kind understood to invite a parley (= discussion, or negotiation).

### ACT III. SCENE III

This scene concludes the siege of Harfleur. Cf. note on III. i.

*Some Citizens on the walls.* The citizens are not mentioned in the stage-direction in F, but the dialogue clearly implies that some are there to be addressed. On the Elizabethan stage the citizens would stand on the balcony at the back of the stage above the recess, which would here represent a gate of the town.

[All editors have brought on the Governor also on the walls at the beginning of this scene. But F puts his entry separately after l. 43, and this should be retained. His later separate entry draws more attention to his reply, and avoids the awkwardness of his having to listen to Henry's long speech when common sense would suggest that if the Governor were present throughout he might as well cut Henry's speech short by announcing the surrender earlier! Moreover, Henry's first line clearly implies that the Governor is not yet visible.]

1-43. This speech reveals repellent features in Henry's character. The threat to hand over the town to be sacked is brutal; the excuse that he will not be able to restrain his soldiers is unconvincing; and the assertion that the defenders, if they refuse to yield, will themselves be responsible for the slaughter and rapine that may follow, is only worthy of a hypocritical bully.



9. **buried**: three syllables, to make the line metrically complete.
11. **flesh'd**: made fiercer, like a hound that has tasted the flesh of its quarry.
13. **with conscience wide as hell**: with conscience as insatiably evil as hell. Hell was often pictured and spoken of as wide-mouthed.
26. **leviathan**: a Hebrew name for a mythical monster of the sea; cf. Psalm civ. 26, and Isaiah xxvii. 1.
32. [**headly**: so F. Most editors emend to 'heady'; but 'headly' occurs in older English in reference to deadly sins.]
40. **Do break the clouds**. Two images are mingled here: (1) that the mothers' cries are so strong that they cause the clouds to break into rain; (2) that their tears are so torrential that they resemble cloud-bursts.
- 40-1. **as did the wives of Jewry . . .**: i.e. at the Massacre of the Innocents: see Matthew ii. 16-18.
- 44-7. This passage is based on H, where it is recorded that to a last appeal from Harfleur for succour the Dauphin answered 'that the king's power was not yet assembled in such number as was convenient to raise so great a siege'.
48. **thy soft mercy**. Shakespeare, suppressing details that would give an unfavourable impression of King Henry, omits the record in H of the sacking of Harfleur: 'The soldiers were ransomed, and the town sacked, to the great gain of the Englishmen . . . Parents with their children, young maids and old folk went out of the town gates with heavy hearts (God wot) as put to their present shifts to seek them a new abode.'
- 51-6. This passage is based on H. Shakespeare, it may be noted, omits even the suggestion of anything that could look like running away, and makes the decision to march towards Calais the king's own, without advice from his council—both these changes presenting the king to greater advantage.
54. [The punctuation of F, as perfectly intelligible, has been restored, in preference to many editors' substitution of a full-stop after 'all'.]

### ACT III. SCENE IV

This scene provides a lighter interval between the two serious episodes in Scenes iii and v.

[Shakespeare takes curiously little pains to introduce the two new characters to the audience. That they are French is obvious enough as soon as they begin to talk, and that Alice is to be patently a lady-in-waiting is clear from the stage-direction in F, where she is described as 'an old gentlewoman'. Presumably Katherine would be richly attired to show that she is a princess; but it is strange that she is not named in

the dialogue. That the French king has a daughter named Katherine has been mentioned by Chorus in introducing this Act; and Shakespeare, relying on the intimacy of the Elizabethan theatre, may have expected the audience to remember that in the epilogue to *2 Henry IV* he had said that he might continue the story, 'and make you merry with fair Katherine of France'.

Shakespeare's French (or the printer's) in this and other scenes is too bad to reprint as it stands. It is reasonable to assume that the actors would speak recognizable French; and therefore, hoping that the bad French in *F* is the printer's fault rather than Shakespeare's, we correct it wherever necessary. Some editors give the old French forms of the sixteenth century (e.g. *esté, foy, escolier, vistement*); but in an edition which modernizes the spelling of English words it is more consistent to modernize the French also.]

26. **bilbow.** 'Arms' seems to suggest this error for 'elbow'; for finely tempered swords made at Bilboa in Spain were called bilboes.

### ACT III. SCENE V

This scene helps to fill out the play and to emphasize the contrast (certain to be popular with the audience) between the thoughtless pride and inefficiency of the French and the simple practical vigour of the English. The alternate pictures of the English and of the French, leading up to the climax of the battle, have an effect similar to that gained by a film with sections depicting the hero and his opponents alternately.

The matter of this scene is derived from a brief reference to the French council in *H*.

1. Henry crossed the Somme in retreating from Harfleur to Calais.
5. **sprays of us:** referring to the Norman element in the ancestry of the inhabitants of England.
6. **luxury:** either (1) 'extravagance', or (2) 'lust'. The line might therefore mean either (1) 'thrown out of France by our ancestors as superfluous', or (2) 'the outpourings of our ancestors' lust'.
14. [**nook-shotten.** It was recently discovered that an old list of fields at Stoneleigh, Warwickshire, included a 'Nook-shotten Close', and that this field had had nine angles in its hedge. Stoneleigh is near Kenilworth, some miles from Stratford; but the existence of the name may show that Shakespeare did not invent the expression. (R. H.)]
17. **whom:** i.e. 'the English', understood from 'their' in l. 16.
19. **A drench for sur-rein'd jades.** Over-ridden horses were given a mash of ground malt and hot water.
26. The Constable means that the fields of France are unfortunate in having such feeble lords.

[This line has only nine syllables and appears metrically defective. But perhaps the Constable should dwell contemptuously on 'Poor'

giving it a length equal to a whole foot. F 2 rectifies the metre by inserting 'may' ('Poor we may call them', &c.); but F 2 has no Shakespearean authority.]

33. **lavoltas high, and swift corantos:** quick, lively dances (Italian *la volta* = the whirl; *coranta* = a running dance, or galop). The lavolta included high bounds.

39. **More sharper.** Shakespeare often uses 'more' with a comparative for emphasis.

40-5. [These names are mostly taken from Holinshed's lists of those captured or killed at Agincourt (see Appendix III, p. 189). Berri was not present at Agincourt, but is mentioned in H as being present at the council represented in this scene. Several of the names are mis-spelt in F, but may be corrected because the French of F so often needs correction. 'Delabreth', however, which Shakespeare took from H, cannot be corrected to 'D'Albret' without injuring the metre of l. 40.]

54. **in a captive chariot.** This is based on H: 'The noblemen had devised a chariot, wherein they might triumphantly convey the king captive to the city of Paris.'

**Roan:** i.e. Rouen; but probably Shakespeare meant it to be pronounced 'Rone', for it is so spelt in H, and 'Roan' might represent the same sound.

60. The Constable declares (regretfully) that to compel Henry to offer ransom is the only achievement the French can expect; he implies that he would prefer to defeat the English in battle.

61. **Montjoy.** See note on III. vi. 134-5.

64-6. **Prince Dauphin, you shall stay . . .** This is based on H: 'The Dolphin sore desired to have been at the battle, but he was prohibited by his father.' Cf. note on III. vii.

### ACT III. SCENE VI

This scene is built up on the brief account in H of Henry's reply to Montjoy; but Shakespeare first inserts an amusing encounter between Pistol and Fluellen to vary the tone and interest.

*Enter GOWER and FUELLEN.* The stage-direction in F again shows that Shakespeare is interested in depicting national characteristics: it runs, '*Enter Captains, English and Welch, Gower and Fluellen.*' Cf. note on III. ii. 80.

3. **very excellent services.** Shakespeare does not indicate any precise locality. He probably had in mind a passage in H describing how an advance guard of the English managed to secure a bridge for crossing a river by overcoming the French soldiers who were breaking it down.

4. [**bridge.** Many editors alter this to 'pridge' because Fluellen says 'pridge' like a Welshman in l. 12. But F gives 'bridge' in ll. 4 and 11,

- and 'pridge' in l. 12, and these variations should be retained. Shakespeare, more observant than his editors, noticed that a Welshman would sometimes pronounce an English word correctly, and yet sometimes pronounce the same word with a Welsh accent.]
7. **Agamemnon.** There seems to be no particular reason why Agamemnon should be cited as an example of magnanimity—except, perhaps, that 'magnanimous as Agamemnon' makes an amusing jingle.
14. **Mark Antony.** Antony, the friend of Julius Caesar, was valiant, but no more so than many another. Again Fluellen is probably merely airing his knowledge of famous names in ancient history.
- 30, 31. **his . . . she.** Genders are often confused in Welsh-English.
- 33–4. **inconstant, and mutability . . .** Comment is hardly needed upon the constant mutability of Fluellen's valorous efforts to speak elaborate English.
39. **he hath stol'n a pax.** This is based on H: 'The poor people of the country were not spoiled, nor any thing taken of them without payment, nor any outrage or offence done by the Englishmen, except one, which was, that a soldier took a pix out of a church, for which he was apprehended, and the king not once removed till the box was restored, and the offender strangled.' A pix was a box for preserving the Host or consecrated wafer. Shakespeare, either by carelessness, or perhaps unaware of the difference, substituted a pax, which was a small piece of metal or wood, with a figure of Christ or of the Crucifixion stamped on it; this was kissed by the priest, then by the clerics, and lastly by the congregation: it came into use towards the end of the thirteenth century to replace the original pax or kiss of peace in the Communion service.
- 41–8. Pistol is made to speak in the stilted style often used in pre-Shakespearean tragedies.
42. **let not hemp . . .** The man who stole the pix was strangled: cf. the extract from H just quoted.
56. **figo.** 'The fig of Spain', as Pistol kindly translates it in l. 58, was 'a contemptuous gesture in which the thumb is thrust between two of the closed fingers or into the mouth' (*O.E.D.*).
82. **if I find a hole in his coat:** presumably Fluellen's version of the English expression, 'If I find an opening' (= opportunity).
85. **his poor Soldiers.** Most editors, accustomed to altering or omitting Shakespeare's stage-directions too freely, have ignored this descriptive phrase in F; but directly instructive details ought to be retained. Shakespeare took the representation of the distress of the English army (cf. ll. 142–3 of this scene) from H: 'Rest could

they none take, for their enemies with alarms did ever so infest them: daily it rained and nightly it freezed: of fuel there was great scarcity, of fluxes plenty: money enough, but wares for their relief to bestow it on had they none.'

99. **bubukles**: 'a confusion of "bubo" and "carbuncle"' (*O.E.D.*). A carbuncle is an inflamed tumour; a bubo is an inflammatory swelling in the groin or arm-pit. Fluellen is out of his depth in trying to use learned scientific terms.

111. *Tucket*: a signal on a trumpet.

**my habit**. A herald would be recognized by the tabard he wore—an heraldic coat open at the sides.

117. **advantage is a better soldier than rashness**: i.e. in war it is better to wait for a favourable opportunity than to attack rashly.

119. **not good to bruise an injury** . . . The metaphorical reference is to a boil or tumour, which should be left alone until it has come to a head.

134-5. **thy name?** . . . **Montjoy**. In fact, Montjoy was not a name, but the title of the chief herald of France. H calls him 'Montjoy king at arms' (cf. the English 'Garter King of Arms').

136-63. This speech is expanded from H, with several verbal echoes in ll. 137, 156, and 158: 'King Henry advisedly answered: "Mine intent is to do as it pleaseth God. I will not seek your master at this time; but if he or his seek me, I will meet with them, God willing. If any of your nation attempt once to stop me in my journey now towards Calis, at their jeopardy be it; and yet I wish not any of you so unadvised as to be the occasion that I dye your tawny ground with your red blood."' '

142-3. **with sickness much enfeebled, My numbers lessen'd**. This is based on H: 'His army by sickness was sore diminished.'

155. **There's for thy labour**. The king hands him a gift of money for his services; the gift is mentioned in H as 'a princely reward'.

### ACT III. SCENE VII

This scene maintains the alternation of pictures of the opposing French and English, the foolish triviality of the French nobles forming an effective contrast to the sober determination of the English in the preceding scene. 'Patriotism, when it is ill-married to the weakness of national vanity, gives birth to national contempts. Each nation, while extolling itself, laughs the other to scorn. This is natural enough, but it is a fruitful source of wrong and folly . . . Shakespeare himself is guilty of it in his picture of the French

Dauphin and nobles before the battle. He enhances the glory of England when he sets the boastful splashing of the French over against the modest steadfastness of the English. It is a piece of his patriotism, but not a wise or useful one.' (Stopford Brooke.)

*Enter . . . the DAUPHIN.* The Dauphin was not actually present at Agincourt, as Shakespeare seems to have been aware when he wrote III. v. 64-6. But probably he forgot those lines when he came to write this scene, and decided to bring the Dauphin to Agincourt to maintain the contrast, initiated in I. ii, between the Dauphin's light-hearted folly and Henry's dignity.

1. **the best armour:** immediately pointing the contrast with the 'poor array' of the English soldiers in the preceding scene.
- 13-14. **as if his entrails were hairs.** Tennis-balls were stuffed with hair.
14. **Pegasus:** the winged horse that sprang from the blood of Medusa and aided Bellerophon in the destruction of the Chimaera.
14. [*qui a.* F has *ches.* Capell's emendation *qui a* makes better sense than the commonly accepted *chez.*]
18. **the pipe of Hermes.** Hermes (Mercury) was supposed to be the inventor of music. Ovid's *Metamorphoses* tells the story of how he charmed Argus with his pipe.
- 20-1. **a beast for Perseus.** The Dauphin probably means that if Perseus had possessed the Dauphin's horse he would not have needed the wings for his feet that Hermes lent him.
21. **air and fire:** the livelier pair of the four elements.
44. **a jade:** a pun meaning (1) a poor horse, (2) a worthless woman.
49. ***Le chien est retourné*** . . . . See 2 Peter ii. 22.
58. **a many:** sometimes used on the analogy of 'a few'.
68. **hazard:** a game of dice (but in l. 70 the Constable punningly turns it to the sense of 'risk'). Cf. note on IV. Chorus. 19.
94. **a hooded valour:** i.e. a concealed valour (no one can see it). But the Constable then puns on the sense of 'hooded' in falconry; when unhooded, a falcon is said to bate, i.e. to beat or flap its wings. This in turn brings in another pun on 'bate' (l. 95)—that the Dauphin's valour will bate (= diminish).
105. **A fool's bolt.** A bolt was a short, thick, blunt arrow for shooting objects near at hand and not requiring much skill.
126. **a Russian bear.** Probably Russian bears were regarded as exceptionally dangerous opponents for dogs in bear-baiting. Cf. *Macbeth* III. iv. 100; 'the rugged Russian bear'.

136. **stomachs**: a pun on 'stomach' (1) in the physical sense, and (2) in the sense of 'inclination, desire'.
138. **by ten**. H says, 'They rested themselves, waiting for the bloody blast of the terrible trumpet, till the hour between nine and ten'. Shakespeare makes no use of the reference in the same sentence in H to 'a pithy oration' made by the Constable to the French army, 'exhorting and encouraging them to do valiantly, with many comfortable words and sensible reasons'. Biassed patriotism will not allow an enemy to make brave speeches. The speech which Shakespeare gives to the Constable in iv. ii. 15-37 is much too foolishly boastful to answer to the description given in H.
- 138-9. A rhymed couplet to end the scene and the Act. But l. 138 is an alexandrine.

### ACT IV. CHORUS

Having already advanced the action to the eve of the battle of Agincourt, Shakespeare does not need to use the speech of Chorus introducing Act IV to fill a gap by narrative, nor to resort to highly coloured declamation to give pomp and grandeur to the drama. He is able to let his imagination play on the thought of the two armies awaiting the day of battle, and the impressive poetic picture that he presents makes an admirable prelude to the Act in which Henry secures his victory. The only hints provided by H for this picture are a short description of the English army's distressful condition on the march towards Calais (quoted in the note on III. vi. 85), and a brief reference to the quiet and the camp-fires.

2. **the poring dark**: darkness which compels watchers to pore. The transference of the epithet from the men to the darkness itself is economical in expression and pictorially effective. Cf. 'watchful fires' in l. 23.
4. **the foul womb of night**. 'Womb' is used as a figurative expression suggesting hollowness, but with a further implication that the night may give birth to something fearful.
9. **umber'd**. The dark colour might be due to exposure in campaigning, or to shadows cast by the firelight.
16. [**name**: Steevens's emendation from Tyrwhitt's conjecture; 'nam'd' in F, with a comma after it, connects l. 16 more awkwardly with l. 17 instead of l. 15.]
19. **play at dice**: i.e. play for the English at dice, staking as wagers the English prisoners whom they expect to capture on the morrow. Ll. 17-19 are based on H. Cf. also III. vii. 68-9.
20. **creepie**: so F, the older form of 'cripple', which is connected

with 'creep'. 'Creep' is far more suggestive than 'cripple' of the night creeping slowly along.

22. **condemned**: apparently doomed to be killed or captured.

Ll. 22 and 28 are alexandrines. Cf. Appendix II, p. 185.

- 22-8. Shakespeare appears to exaggerate the distressful state of the English in order to emphasize the contrast with the French. In *H* the English are represented as being in poor condition, but cheerful and determined.

- 35-40. The description of Henry's cheerful fearlessness is based on statements in *H* that he received 'without all fear or trouble of mind' the duke of York's report that a great army of Frenchmen was at hand, and that 'with cheerful countenance (he) caused them to be put in order of battle'.

46. An obscure line; but the simplest interpretation seems to be to take 'as may unworthiness define' as a parenthetical apology by Chorus on behalf of the actors, admitting that their efforts will hardly give an adequate picture of the king visiting his men.

## ACT IV. SCENE I

Here the audience is shown, as Chorus has promised, 'a little touch of Harry in the night'. No scene in the play has better preserved a living interest than this. Here Shakespeare leaves for a time the business of presenting an outline of the Agincourt campaign, and turns aside to make his characters debate a ruler's responsibility for war. As always, he presents the arguments impartially, because his dramatic sense insists that each speaker shall speak for himself in true character. The mind of humble soldiers is revealed as truthfully as a king's.

There is no record in *H* of any such visiting of his soldiers by King Henry during the night before the battle. Shakespeare is building up the scene imaginatively from hints in the character-sketch of Henry given by Holinshed at the end of his account of the reign—from statements that Henry allowed every honest person to come to him, slept very little, and had a great gift to encourage his people (cf. Appendix III, pp. 190-2—an eloquent description of King Henry, to which Shakespeare was probably largely indebted for his conception of the king's character).

*Enter* KING HENRY, BEDFORD, and GLOUCESTER. Gloucester fought at Agincourt, but Bedford did not, having been left in England as Lieutenant during the king's absence.

13. **old Sir Thomas Erpingham**. This is taken directly from *H*:



- 'an old knight, Sir Thomas Erpingham (a man of great experience in the war)'. Shakespeare's imagination at once visualizes him with a 'good white head' (l. 14).
23. **casted slough.** It was a popular belief that when a snake sheds its skin it gains renewed youth and vigour.
40. **Trail'st thou the puissant pike?** Pistol's bombast for 'Are you a pikeman?' At the order, 'Trail your pike', the pikeman grasped his pike in the right hand just below the head, allowing the staff to trail on the ground behind.
43. **a better than the king.** In the Middle Ages, the Emperor of the Holy Roman Empire claimed to be the secular head of Christendom.
45. **imp of fame.** Pistol had greeted Henry with this title when he became king (see *2 Henry IV*, v. v. 47). 'Imp' was an affected word, which Shakespeare puts on the lips of affected characters only.
47. **heart-string:** a tendon or nerve which used to be supposed to brace and sustain the heart.
51. **a Welshman.** Henry V was born at Monmouth (cf. iv. vii. 11, and 102-4).
66. [**fewer:** so F; Q has 'lower'. Many editors accept the emendation 'lower' from the third Quarto (1608), on the grounds that Gower agrees to 'speak lower' in l. 80, and that Holinshed mentions that the king ordered that no noise should be made. But these considerations do not warrant abandoning the reading of F; and there is a delightful ironic humour in making Fluellen adjure Gower to 'speak fewer' in a passage in which he himself speaks 145 words to Gower's 16!]
67. **prerogatives.** 'Prerogatives' usually means 'privileges', more especially those belonging to a monarch. Fluellen's liking for learned words seems to have led him astray again: perhaps he means 'prescriptions'.
69. **Pompey the Great:** Caesar's predecessor as the chief general of Rome.
84. [*Enter three Soldiers, &c.* It is curious that these three should be fully named in the stage-direction in F although their names are never mentioned to the audience through the dialogue except for one mention of John Bates. The absence of identification in the dialogue makes them representatives of the commonsoldier rather than individual characters.]
92. [**Sir John Erpingham:** so F. Editors usually emend here and substitute 'Thomas' for 'John' (cf. ll. 13 and 24). But Shakespeare may have intended that the king should make a slip in offering a name on the spur of the moment in reply to Williams's question.]
96. **to be washed off:** not 'to have their ship safely floated off the sand-bank', but 'to be washed off the ship', i.e. to perish; for ll. 107-9 imply that there is fear in the thought.

105. **stoop with the like wing:** a metaphor from falconry, where 'stoop' was the term used when a hawk swooped down on its prey. Henry means that when a king's emotions are concerned with ordinary things, they are just like any other man's.
137. **rawly left.** Besides meaning that the children are left very young, this might alternatively (or also) mean that they are left inadequately provided for. But the former is the likelier meaning, for in Shakespeare's plays the adjective 'raw' usually means 'immature, inexperienced'.
141. **who to disobey.** 'There is much irregularity in Shakespeare's use of the cases of pronouns. . . . There is no consistency in the use of *who* and *whom*.' (See Dr. Onions's Appendix on Shakespeare's Language in other volumes of *The New Clarendon Shakespeare*.)
164. **beadle:** a parish officer who inflicted punishment.
- 185-6. **he would not be ransomed.** H gives a summary of 'a right grave oration' which Henry delivered to his troops, of which Shakespeare uses nothing except this detail here. Probably the speech given to Henry in iv. iii. 18-67 was intended by Shakespeare to replace the oration recorded in H; it is on the theme of 'honour and fame' mentioned in H.
193. **elder-gun.** Pop-guns were made of a hollowed piece of elder.
- 218-21. Here are several punning jests. 'French crowns' refers both to *écus* (French coins called 'crowns'), and also to French heads: there is yet another punning reference to baldness, for 'French crown' was a slang term for a bald head. Then the king goes on to jest about cutting French crowns (i.e. cutting their heads from their shoulders), with a pun upon clipping French crowns (i.e. clipping coins, which was a treasonable offence).
- 222-76. This fine, impressive speech on the cares and responsibilities of rulers admirably illustrates Shakespeare's consistency in portraying a character. For Henry considers the matter purely from the ruler's point of view, with no real recognition of the poverty and subjection of the working folk. An impartial speaker could hardly maintain that 'ceremony' (i.e. the pomp and respect enjoyed by a ruler) is the only difference between the king and the working-man.
- 222-4. **let us our lives . . .** Cf. ll. 130-42. The words spoken by Williams have made a deep impression on the king: lives, souls, debts, wives, children, sins—Williams had spoken of all these.
- 252-4. **the balm . . .** These lines refer to the regalia and the procedure of the Coronation service—a curious example of

Shakespeare's general knowledge, for in 1599 he had not seen a Coronation. The balm is the oil used in that service, the ball is the golden orb, and the sword is the sword of state; by 'the mace' is probably meant one of the other sceptres or swords, and the robe of gold and pearl is the Coronation robe.

264-9. Shakespeare pictures the labourer as a lackey or running footman attending upon the chariot of the sun-god, Phoebus, or Hyperion. That the labourer 'doth help Hyperion to his horse' is a poetical expression for suggesting that the labourer goes to work at sunrise: but perhaps Shakespeare forgets that as a charioteer Hyperion would not mount a horse, but the chariot itself.

283-4. [**The sense of reck'ning, if . . .** Steevens's emendation from Tyrwhitt's conjecture. This gives better sense than F, which reads,

'Take from them now

The sense of reckning of th'opposed numbers:

Pluck their hearts from them.']

287. **Richard's body**: the body of Richard II, who had been deposed by Bolingbroke (Henry IV) in 1399, and later murdered when imprisoned at Pontefract. The re-interment is described in H.

290. **Five hundred poor I have in yearly pay**. There appears to be no record of this; perhaps Shakespeare is inventing a suitable act of atonement. Fabyan's Chronicle mentions, among Henry V's other acts of atonement for the murder of Richard II, a weekly distribution of money at Westminster.

293. **Two chantries**. A chantry was a chapel 'endowed for the maintenance of one or more priests to sing daily mass for the souls of the founders or others specified by them' (*O.E.D.*). Henry V founded two chantries adjoining the royal manor of Sheen, one called Bethlehem for monks, and another called Sion for nuns. Fabyan's Chronicle implies that these were charged to pray for Richard's soul, but their charters do not specify this.

295-7. **Though all . . .** 'All that I can do is of no avail, for I still penitently offer prayers for pardon' (i.e. the fact that he still cannot feel that he has been forgiven shows that his deeds attempting atonement have been of no avail).

## ACT IV. SCENE II

This scene serves the double purpose of (1) continuing the alternation of scenes contrasting the frivolous lightheartedness of the French with the sensible coolness of the English, and (2) marking the passage of time towards the battle.

1. The object of this line is to tell the audience that they must imagine that the sun has now risen.

4. **les eaux et la terre**: The Dauphin has forgotten that these are 'the dull elements', which, he declared, never appear in his horse except when he is standing still for his rider to mount: cf. III. vii. 21-3.
5. Orleans reminds the Dauphin that he had said that his horse was 'pure air and fire' (the lively elements): cf. III. vii. 21.
30. **this mountain's basis**. No mountain or hill is mentioned in H in connexion with Agincourt. Perhaps Shakespeare still has in mind the hill overlooking the field of Crécy (cf. I. ii. 108-110), which he had enlarged to a mountain (cf. II. iv. 57).
32. **that our honours must not**. 'Our honour forbids us to do that' (i.e. to abstain from taking an active part in the battle).
39. **carrions**: i.e. no better than carrion flesh already—doomed to slaughter.
41. **ragged curtains**: a contemptuous reference to the English banners.
43. **Big Mars seems banqu'rout . . .**: i.e. their army in its beggarly condition looks as though the god of war had no money to spend.
44. **beaver**: properly the lower part of the face-guard of a helmet (from the Old French *bavière* = a child's bib); but often, as here, confused with the visor, which was properly the eye-piece above.
45. **fixed candlesticks**. Candlesticks were often shaped like human figures, with the sockets for the candles in their hands.
- 60-2. Shakespeare transfers to the Constable an incident recorded in H of the duke of Brabant, in a passage relating that this duke, 'when his standard was not come, caused a banner to be taken from a trumpet and fastened to a spear, the which he commanded to be borne before him instead of his standard'.

## ACT IV. SCENE III

Shakespeare takes us back to the English camp again, and makes a stirring scene out of two passages from Holinshed: (1) a story of the king overhearing one of his followers wish that they had more men from England; and (2) a brief account of another interview with the French herald just before the battle.

*Enter . . . WESTMORLAND.* Westmorland was not in fact present at Agincourt. H states that he was one of those appointed to guard the Scotch border during the king's absence.

10. **kinsman**: presumably addressed to Westmorland, who was not actually related to Salisbury, except by marriage.

- 13-14. [In F these lines follow l. 11. But Theobald, accepting Thirlby's conjecture, was clearly right in transferring them to follow l. 12. This is their position (in rougher form) in Q.]
- 16-67. This passage is based on H: 'It is said that . . . he heard one of the host utter his wish to another thus: "I would to God there were with us now so many good soldiers as are at this hour within England!"' In H there is recorded a long answer by Henry, from which Shakespeare borrows little except the thought of the first sentence—"I would not wish a man more here than I have" (cf. l. 23)—the word 'few' from the second sentence—"We are indeed in comparison to the enemies but a few" (cf. l. 60)—and the thought of one later sentence—"And if so be that for our offences' sakes we shall be delivered into the hands of our enemies, the less number we be, the less damage shall the realm of England sustain." (cf. ll. 20-1). The rest of the speech in H is an adjuration to rely on God's assistance in a just cause; for this Shakespeare substitutes an argument that fighting against great odds will win greater honour. Was he tired of Henry's declamations about a just cause and God's support of an invasion bringing bloodshed?
- 18, 33. These lines are alexandrines; cf. Appendix II, p. 185.
19. **cousin.** See note on i. ii. 4.  
**fair:** often used as a term of courteous address.
40. **Crispian.** See note on l. 57 below.
45. **feast.** Shakespeare seems to have forgotten that a vigil should be a fast day.
54. [Warwick was not present at Agincourt, being governor of Calais at the time. Talbot took part in the Agincourt campaign, but is not mentioned in the account of it in H; perhaps Shakespeare recollected his name as that of a famous leader from the plays which he had written about the reign of Henry VI.]
57. **Crispin Crispian.** This curious expression suggests that Shakespeare confused two saints. Crispinus and his brother Crispianus, having travelled from Rome to Soissons in France to spread Christianity, were martyred in 287 by being thrown into a cauldron of boiling lead. Having worked as shoemakers, they became the patron saints of that craft, and were commemorated on 25 October, the day on which the battle of Agincourt was fought.
63. **gentle his condition.** In 1417, when Henry V forbade any one to bear a coat of arms unless he possessed the right to do so by inheritance or grant, he made an exception in favour of those who had fought at Agincourt.
76. **five thousand.** In l. 17 Westmorland had wished for ten thousand; but Shakespeare is often careless about numbers.

79-127. This passage is based on H, where it is stated that the French 'in their jollity sent an herald to King Henry, to inquire what ransom he would offer'. But Shakespeare devises a new and fuller answer for Henry than that recorded in H, using only one detail from H—'promising for his own part, that his dead carcass should rather be a prize to the Frenchmen, than that his living body should pay any ransom' (cf. l. 123).

83. **needs**: an adverbial use of the genitive of the noun 'need'.

97. **in brass**: i.e. in inscriptions on brass tablets.

117. **fresher robes**: i.e. those to be surrendered by the French.

128-9. Many editors emend to make a blank verse line—

'I fear thou'lt once more come again for ransom.'

But it is better to leave it as in F, for it is quite appropriate that the king should turn from the rhetorical verse of his declamatory speeches to an ironic comment in prose.

130-2. This is based on H: 'He appointed a vaward, of the which he made captain Edward duke of York, who of an haughty courage had desired that office.'

## ACT IV. SCENE IV

This scene is inserted for comic diversion, and to fill the gap while the battle is supposed to be being fought. *The Famous Victories* includes a brief comic episode slightly resembling this scene.

*Excursions*: an old military term for sallies against an enemy; but in Elizabethan plays it seems to be a vague direction for soldiers to come on and fight and depart.

4. **Qualtitle calmie custure me**: a nonsensical phrase, which may have some connexion with an Irish song.

9. **fox**: a common term for a sword in Elizabethan times, though it is not clear why; it has been suggested that a design of a wolf on some makes of sword-blade was mistaken for a fox.

13. **Moy**. Pistol takes 'moi' to be a coin. No such coin existed.

14. **rim**. The lining membrane of the abdomen was called the rim of the belly. Pistol knows no more of anatomy than he does of French, and uses 'rim' as vaguely meaning 'intestines'.

22. **a ton of moys**: Pistol's interpretation of the last three syllables spoken by the French soldier, '*donnez-moi*'.

26. **Monsieur le Fer**. The name is chosen for comic irony; this quaking prisoner hardly seems a man of iron or steel!

37. **Owy**. . . . Pistolian French for '*Oui, couper le gorge, par ma foi*'.

54. *Sur mes genoux* Perhaps this whole scene was comically elaborated by Shakespeare's imagination from a brief statement in H that 'many on their knees desired to have their lives saved'.
63. *As I suck blood.* Pistol indulges in grim irony, being at the moment a blood-sucker in both senses—(1) a man threatening to be cruel, (2) an extortioner.
- 69–70. *this roaring devil* . . . In the old miracle and morality plays, the Devil was played as a boisterous character, roaring, 'Ho, ho !' and 'Ah, ha!' He was belaboured by a stock companion called the Vice, who would threaten to pare his nails with a wooden dagger. Cf. *Twelfth Night*, iv. ii. 138–44.

### ACT IV. SCENE V

This brief scene is all that Shakespeare troubles to sketch to suggest the rout of the French army. It is surprising that he did not work into his play the skilful defence of stakes employed by Henry, and duly recorded in H. A description of these methods of defence was worked into *The Famous Victories* by making Henry give directions for them in a speech. Perhaps that is why Shakespeare left it out—to avoid repeating details of the earlier play.

5. *Sits.* See note on i. ii. 27–8.

5–6. The short alarum fills up the gap at the end of l. 5.

### ACT IV. SCENE VI

It has been pointed out on p. 11 of the Introduction that the division of a Shakespearian play into scenes is unnecessary, and obscures the continuity with which they were presented on the Elizabethan stage. This is particularly true of this fourth Act, which gives a continuous representation of the battle of Agincourt, in which Scenes vi, vii, and viii present in unbroken sequence the gradual realization of victory in the English army. The details of the closing stages of the battle and of the losses on both sides would not in themselves be of much dramatic interest. Shakespeare adds a poetic but un-historical description of the deaths of York and Suffolk, and he enlivens the scenes by an amusing sequel to the discussion that had taken place between the king and Williams in iv. i.

31. *all my mother:* i.e. all that is womanly in me.

### ACT IV. SCENE VII

5–10. Gower here represents the order to kill the French prisoners as due to the French attack on the boys and the baggage. The king (cf. iv. vi. 36–7) has given the order through fear of a second

- assault by the French. Both reasons are given in H (see Appendix III, p. 188).
36. **Cleitus**. He saved Alexander's life in battle, but was killed by him in a drunken brawl.
- 52-62. This is based on a somewhat disconnected insertion in H (cf. Appendix III, p. 188), and Shakespeare's hasty reading of this passage caused the apparent contradiction between iv. vii. 60, where the king threatens that the prisoners already taken shall be slaughtered, and iv. vi. 37 and iv. vii. 8-10, where it is implied that they have already been slaughtered on an earlier order.
59. **Assyrian slings**. Sennacherib of Assyria (705-681 B.C.) founded a corps of slingers. Shakespeare's knowledge of Assyrian slingers may have come from the Apocrypha (Judith ix. 7).
- 63-88. This passage is based on H (cf. Appendix III, p. 189).
89. **grandfather**: a slip for 'great-grandfather', i.e. Edward III, as the 'most prave pattle' of l. 92 is evidently Creçy (1346).
- 94-8. Fluellen is the only authority for this account of how the leek came to be the Welsh national emblem! It seems more probable that it came about as the result of a joke started by the English.
97. **Monmouth caps**. Fuller, in his *Worthies of Wales* (1660), says that 'the best caps were formerly made at Monmouth, where the Cappers chapel doth still remain'.
100. **Saint Tavy's day**: St. David's day, 1 March.
143. **Who**. See note on iv. i. 141.
- 150-1. **When Alençon and myself were down together**. This is based on H.

## ACT IV. SCENE VIII

- 70-101. The particulars of the losses at Agincourt are drawn exactly from H: see Appendix III, pp. 189-90.
- 90, 93. **brave . . . lusty**. By slight rearrangements, and by adding these two words, Shakespeare turns the list in H into blank verse.
99. **Ketly**: 'Kikelie' in H.
101. F prints the two half-lines as in our text, on separate lines, clearly indicating a pause on the king's part to suggest silent astonishment and gratitude.
- five and twenty**. Of three various estimates of the English losses given in H (see Appendix III, p. 190, ll. 1-6), Shakespeare takes the lowest. Patriotism is often partial.



118. *Non nobis* and *Te Deum*. See Appendix III, pp. 188–9. ‘*Non nobis*’ is the opening phrase of the Vulgate (Latin) version of Psalm cxv: ‘Not unto us, O Lord, not unto us, but unto thy name give the praise.’

## ACT V. CHORUS

Again, and more substantially than before, Shakespeare employs a speech by Chorus to bridge gaps of time. With the battle of Agincourt won, the representation of further and less interesting campaigns would be an anti-climax. Hence Chorus describes Henry’s triumphant return to England, briefly mentions the emperor’s visit in an attempt to arrange peace, and then, confessing that intervening incidents are omitted, directs the audience to understand that the action is resumed at the point where Henry has returned to France.

12. **whiffler**: one armed with a weapon or staff who went before a procession to clear the way (from the Old English *wifel* = javelin).  
 17. **Where that**. ‘In order to give a relative meaning to words that were originally interrogative, *that* was frequently affixed.’ (Abbott, *Shakespearean Grammar*.)

**to have borne . . .**: i.e. to have his bruised helmet and his bended sword borne before him. See Appendix III, p. 190.

18. **bruised . . . bended**: i.e. dented and bent from blows received in fighting.

23. **In the quick forge . . .** Shakespeare represents the mind as a forge or factory in which mental pictures are quickly shaped.

25–8. Again based on H: see Appendix III, p. 190.

28. **Caesar**. Henry is likened to a Caesar in order to complete the picture of a Roman triumph.

30. **the general**: the Earl of Essex, who had gone over to Ireland in April 1599, to put down Tyrone’s rebellion. He left London amid scenes of great popular enthusiasm, but returned unsuccessful in September. See Introduction, p. 6.

**our gracious empress**: Queen Elizabeth.

34. **much more . . .** The construction is confused. The meaning is, ‘Much more people quitted the city to welcome this Harry, and with much more cause’; but ‘Did they’ is substituted loosely for the part of the sentence to be understood from the preceding lines.

38. **The emperor’s coming**: the Emperor Sigismund, who visited England in May 1416. This is recorded in H.

## ACT V. SCENE I

This comic scene presenting the humiliation of Pistol by Fluellen comes unexpectedly after Chorus has led the audience to think of the king's return to France. It is inserted partly to fill out the concluding Act, and partly to wind up the business of the comic characters.

18. **bedlam**: a contraction of 'Bethlehem'; the Hospital of St. Mary of Bethlehem was used as an asylum.

19. **fold up Parca's fatal web**. Pistol's knowledge of classical mythology is defective. The *Parcae* (the Fates) were supposed to spin the threads of life for mortals and break the threads to regulate the length of life. Pistol seems to think that *Parca* was the name of a single goddess who wove webs.

26. **Cadwallader**: the last of the British kings, who defended Wales against the Saxons when they invaded Britain. 'All his goats' is merely a contemptuous jesting allusion to Welsh goats.

33. **You called me yesterday mountain-squire**. This term does not occur in III. vi; so we are to imagine that another collision has taken place between Pistol and Fluellen.

34. **a squire of low degree**: a phrase from an old verse-romance beginning, 'It was a squire of low degree'.

43-4. The lack of punctuation in this speech, given here exactly as in F, represents Pistol's hurried muddled speech, mixing defiant bluster and cowardly acquiescence in a rush of words.

53. **a groat**: a coin equal to four pence.

76. **Doll**. Presumably Pistol means his wife the Hostess, whose Christian name is Nell (II. i. 17); but he confuses her here with Doll Tearsheet (cf. II. i. 73), Falstaff's associate in *2 Henry IV*. Most editors change 'Doll' to 'Nell' in this line: but if Shakespeare made a mistake, it should stand; and it is possible that he intended Pistol to be confused after the cudgelling.

83. **the Gallia wars**. Pistol leaves the play with a characteristically bombastic phrase. He has reminded us of Falstaff in his shameless cowardice and dishonesty, but he has not 'given us medicine to love him' like that fat old rascal.

## ACT V. SCENE II

Shakespeare here presents, as Henry's final triumph, the conclusion of the negotiations by which Henry was recognized as heir to the throne of France. This was secured by the Treaty of Troyes in 1420. At the beginning of Act V Chorus has spoken of an 'interim', but without indicating that it was as long as five years. The scene is

enlivened by Henry's wooing of the Princess Katherine, partially based on a scene in *The Famous Victories* (see Introduction, p. 6).

2-4. **brother . . . sister . . . cousin**: complimentary terms in royal speeches, not necessarily implying actual relationship.

17. **basilisks**: a quibble, as the word 'basilisk' had two meanings: (1) a fabulous creature, hatched by a serpent from a cock's egg, whose glance was fatal; (2) a large cannon,—hence 'balls'.

19. **Have lost**. The verb, which should be singular to agree with 'venom', becomes plural because 'looks' is the nearer noun.

24. **I have labour'd**. . . . The efforts of two successive dukes of Burgundy to promote peace are recorded in H.

27. **bar**: originally the barrier interposed between the parties at a conference to prevent violence or treachery; later used as meaning simply a place of meeting.

28. **mightiness**: to be taken as plural, the final syllable in such words often being omitted by Shakespeare if it would sound ugly ('mightinesses'); cf. the omission of the possessive sibilant ending in 'highness' in i. ii. 36.

38-62. This moving picture of a land ruined by war is elaborated by Shakespeare's imagination from the bare statement in H that 'France therefore, what with overthrows given by the English, and division among themselves, was very sore afflicted; insomuch that one misery riding on another's neck, the whole land was in danger of desolation by civil dissension and mutual mutinies.'

40. **it**. This form of the possessive still survives in dialect. 'His' was the common genitive of 'it' in the time of Shakespeare.

42. **even-pleach'd**. Hedges are said to be pleached (or plashed) when the stems are partially severed, and the upper parts are bent downwards and interwoven to form a thick fencing.

46. **Doth root upon**. 'Doth' may be a survival of the old plural form ending in *th*; or a singular verb may be used because 'furnitory', the nearest of its three subjects, is singular.

**while that**: cf. note on v. Chorus. 17.

49. **burnet**: a herb with dark-brown flowers; hence the name.

52. **kecksies**: umbelliferous plants with hollow stems, e.g. hemlock.

77. **cursorary**: probably Shakespeare's attempt to invent a form from the Latin *cursorius*. The form 'cursory' first appears in 1601, two years later than *Henry V*.

[F prints 'curselarie', Q 'cursenary', Q 3 (1608) 'cursorary'.]

96. **She is our capital demand**. Henry's wooing of Katherine would have seemed more sincere if Shakespeare had worked in

some allusion to an earlier meeting at Meulan. H records that at this meeting 'a certain spark of burning love was kindled in the king's heart by the sight of the Lady Katherine'.

120. **dat is de princess**: i.e. that is what the princess says.

121-2. **the better English-woman**: i.e. in not being deceived by compliments.

125. **I had sold my farm . . .**: i.e. that I was a mere rustic before I became king.

128. **I wear out my suit**: i.e. I come to an end of my pleading (with a quibble on the other sense of 'suit' (= a suit of clothes)).

141. **jack-an-apes**. *O.E.D.* suggests that this was perhaps originally (as here) a playful name for a tame ape; hence it came to be used as a term for a pert coxcomb. Here Henry may be referring literally to a monkey, which might be taught to stick on a horse cleverly; or he may be using the term 'jack-an-apes' metaphorically and scornfully for a man who has plenty of show-tricks of horsemanship but is merely a courtly dandy.

148. **be thy cook**: prepare what you shall feed on, i.e. settle your fate (by choosing the person you see before you now).

155. It is comic that Henry should speak scornfully of 'fellows of infinite tongue' while himself making a speech of over 350 words!

180-3. **Je quand sur . . .** It would, of course, be a mistake to alter the incorrect French spoken by Henry.

182. **Saint Denis**: humorously invoked as the patron saint of France.

205-6. **go to Constantinople, and take the Turk . . .** an anachronism: the Turks did not capture Constantinople until 1453, 31 years after the death of Henry V.

207. **flower-de-luce**: *fleur-de-lis*, the badge of French kings, consisting of golden lilies on a blue field.

222-3. **thinking of civil wars . . .**: a jest. Henry V was born in 1388, before any question of civil war had arisen between his father (then Duke of Hereford) and Richard II.

237. **Plantagenet**: the line of Angevin kings of England descended from Henry II.

245-6. **it shall please him**: obviously spoken with a jesting emphasis on *shall*.

252. [**d'une (Notre Seigneur!) indigne serviteur**. F reads, '*d'une nostre Seigneur indignie serviteur*'. Various emendations have been proposed, such as '*d'une vostre indigne serviteur*' (Pope), and, '*d'une de votre seigneurie*'

- indigne serviteur*' (W. A. Wright). But it seems simpler and dramatically effective to bracket '*Notre Seigneur*' as Katherine's exclamation of shocked protest provoked by Henry's continuing to kiss her hand.]
288. **make a circle.** Conjurers used to mark out a circle on the ground as part of their conjuring.
289. Cupid, god of love, was represented as a naked and blind boy.
302. **Bartholomew-tide:** about St. Bartholomew's Day, 24 August; at this season flies often become drowsy.
- 310-11. Henry means that out of love for Katherine he is blindly relinquishing the French cities he has captured.
- 329-31. Both the French and the Latin forms of the recognition of Henry as heir of France are taken directly from Article 25 of the Treaty of Troyes as recorded in H. *Praeclarissimus* (= most renowned) is a mistake, transmitted through H from the second edition of Hall's *Chronicles* (1550); the first edition (1548) gave the correct Latin equivalent of *très cher*,—*praeclarissimus*.
363. *Sennet*: a set of notes played on a trumpet as a signal for the approach or departure of a procession.

## CHORUS

Chorus re-appears to conclude the play as he began it. His speech here (in sonnet form) falls far below his previous speeches in poetic power; Shakespeare prefers to end in a quieter tone with an apologetic appeal to the audience to receive the play favourably.

2. **bending:** 'unequal to the weight of his subject' (Steevens). There may also be a suggestion of bending in supplication to entreat the audience's kindness.
6. **This star of England.** Cf. note on II. Chorus. 6.
7. **the world's best garden:** France, cf. v. ii. 36.
9. **in infant bands.** On the death of Henry V in 1422 Henry VI became King of England when only nine months old, and King of France on the death of Charles VI seven weeks later.
12. **made his England bleed:** i.e. in the Wars of the Roses.
13. **Which oft our stage hath shown:** i.e. in the three parts of *Henry VI*, which, if played 'oft', appear to have been popular.

## SELECT LITERARY CRITICISM

### *The Plot*

SHAKESPEARE'S *Henry V* is as far as possible removed from what is generally understood by drama. It is without intrigue or entanglement; it propounds no problems of psychology; its definite motive is neither comic nor tragic; women play in it the slenderest part; it lacks plot in any customary sense. In truth, the piece is epic narrative, or rather heroic biography, adapted to the purposes of the stage. The historical episodes—political debate, sieges, encampments, battles, diplomatic negotiations—with which the scenes deal, are knit together by no more complex bond than the chronological succession of events, the presence in each of the same *dramatis personae* and the predominance in each of the same character—the English King, in whose mouth the dramatist sets nearly a third of all the lines of the play. A few of the minor personages excite genuine interest, and there are some attractive scenes of comic relief, but these have no organic connexion with the central thread of the play. Shakespeare's efforts were mainly concentrated on the portraiture of 'this star of England', King Harry.

FROM SIDNEY LEE'S Introduction to the Renaissance edition  
of *Henry V* (1908).

### *The Character of King Henry*

SIMPLICITY and humility of mind lie at the root of his nature. Though fully sensible of the heavy burden of his new office, he sets no undue value on his rank. He knows that, as a king, 'he is a man whose senses have but human conditions: his ceremonies laid by, in his nakedness he appears but a man'. In a simple, manly way he is strongly religious: he feels that whether suffering good or evil fortune he is under the protection of God. But his native geniality and homeliness of temperament give him at the same time the power of thoroughly enjoying life. The high spirits of his younger years are never completely tamed. He can still perpetrate on the impulse an innocent

practical joke. In the dark hour preceding the dawn of the most momentous day in his career, on the very eve of the engagement of Agincourt, he can, disguised in a soldier's cloak, set on foot a jest to embroil two comparatively humble followers, and, as soon as the victory is won, he can turn from more solemn pre-occupations to contrive the due fruition of his merry plot. He lacks in the palace the polish usually identified with courts. His rough-and-ready wooing of the French princess, though without offence, savours of uncouthness. But if it lack refinement or delicate courtesy, it abounds in hearty sincerity and the jollity of good-fellowship.

Yet one hardly pleasing trait must be alleged against Henry. Like most typical Englishmen in positions of authority, who in normal circumstances show a natural and easy-going heartiness, he can on occasion develop an almost freezing austerity; he can assume a frigid and terrifying sternness towards those who offend not merely against law and order, but against his sense of dignity or propriety. It is doubtful if he would make a truly sympathetic friend. There may be good warrant for his remorseless condemnation to death of old acquaintances who play with treason, but his harsh and intolerant treatment of the veteran sinner Falstaff, the companion of his roaring youth, cannot easily win pardon.

It is as a soldier and an officer that Henry's character rises to its full height. He is not merely brave in fight and prudent in strategy; he is always cheery and frank in speech to friend and foe, and possesses a rare gift 'to encourage' his men in seasons of danger and difficulty by virtue of his power of eloquent and stirring utterance. His nerve never fails him in the field, yet he is so 'free from vainness and self-glorious pride' that he declines to allow his bruised helmet and his bended sword to be paraded before him on his triumphal entry into London after the victory. Similarly, he is fully conscious of the horrors of war and the duty of rulers to aim at the preservation of the peace. The sword, which must always spill guiltless blood, ought never to leave its sheath except at the bidding of 'right and conscience'. Mindful of 'the widows' tears, the orphans' cries', he conducts war with such humanity as is practicable. He forbids looting; he forbids the use of insulting language to



the enemy. One of his own soldiers who robs a church on the march is promptly hanged. 'When lenity and cruelty play for a kingdom, the gentler gamester', he says, 'is the soonest winner.' Nevertheless the sternness that lurks in his nature can render him 'terrible in resolution'. There must be no lukewarmness, no weakness, no vacillation in the practical handling of a campaign. When the time comes for striking blows, they must be struck with all the force and fury of which the strikers are capable.

In peace, there's nothing so becomes a man  
As modest stillness, and humility:  
But when the blast of war blows in our ears,  
Then imitate the action of the tiger.

With desperate severity he retaliates on the enemy as soon as they infringe the fair rules of war. He gives no quarter when his antagonist declines to face the fact of irretrievable defeat. . . . Humanity demands, at every hazard, a prompt closing of a conflict when its issue is no longer in doubt.

Broadly speaking, Shakespeare has in no other play cast a man so entirely in the heroic mould as King Henry. Such failings as are indicated are kept in the background. On his virtues alone a full blaze of light is shed.

From SIDNEY LEE's Introduction to the Renaissance edition of  
*Henry V* (1908).

### *Henry V and Shakespeare's View of Politics*

IN popular estimation Shakespeare's Henry V is probably a more perfect king than Henry IV. Admittedly he is a far more likeable fellow—once he has ceased to explain his wild oats. And what enterprises of kingship he undertakes he performs no less successfully than did his father. But Shakespeare can only allow him to purchase our personal affection by considerably reducing his duties as a king. His father had to exercise the whole art of government, maintaining peace at home and securing glory abroad. It was in the more exacting office of governing at home that his subtlest craft was needed. But Hal is largely relieved of these routine trials, and for the most part his kingship is circumscribed to military leadership. At the head of his army, in embarkation, in siege, and in battle, he treads the



surest of traditional ways to popular acclamation. He is a great commander whose greatness as a king is tacitly and sentimentally assumed. In a field-command he can keep so much of the humanity he would perforce have to leave outside the door of civil office. Soldiers are much more obviously human than clerks of the Treasury.

But on the rare occasions when Hal is called upon for a definitely political decision, are the factors determining political wisdom different from what they were in his father's case? Hal's mode of leading his army to victory is his most obvious national asset. But it was, so to speak, a secondary achievement, and the good it did was entirely dependent on the prior decision to make war on France. The first scene of *Henry V*—a scene which critics curiously pass by—unmistakably deprives Hal of all personal credit for that decision. He is trapped into declaration of war by the machinations of a group of men whose sole and quite explicit motive is to preserve their own revenues; and the political implication is more flagrant in that these men are an ecclesiastical synod. Hal, in fact, owes his political achievement, not as did his father, to his own insight, but rather to something so near to intellectual dullness that it permits of his being jockeyed into his opportunities. . . .

To a large extent, Henry V is thrust into political greatness by sheer instinct. His genius leads him to take steps his moral nature would have prohibited his taking; and his ingratiating commonplaceness of mind hides from him their immoral implications or even glosses them with conventional moral sanctions. He is secured in our affections, because he is dispensed by Shakespeare from requiring such intellectual greatness as his father had. . . . Henry V wins our hearts as the greatest of plain men. His common text is that the king is but a man; that all his senses have but human conditions, and that, his ceremonies laid by, in his nakedness he appears but a man. Note, however, how his guardian angel saw to it that he should preserve his incognito whilst preaching this sermon. Henry has all the admirable propensities of the average Englishman, his conventions, his manners, and his opportune lack of them, his prejudices, and even his faith. . . . In all except generalship, he is that most attractive and delightful being, the magnificent

commonplace, and we needs must love the glorified image of ourselves.

Thus did Shakespeare sweeten the savour of the political life, without giving the lie to what he had apprehended of its sordid necessities. Though it may be largely hidden, the truth, as Shakespeare grasped it, remains even in *Henry V*: the sense that not only is politics a nasty business, but that a repugnant unscrupulousness is an invaluable asset in the art of government. That is the burden of the English History Plays, jubilant as they are in pride of country and of race.

FROM H. B. CHARLTON, *Shakespeare, Politics, and Politicians*,  
English Association Pamphlet, No. 72 (1929).

### *Henry V as the Danger-point in Shakespeare's Career*

WHAT is it, in this play, which disappoints us—which, as I believe, disappointed him—and marks it as the danger-point of his career? . . .

Well, here he is, an acknowledged master of his craft and in the full flush of success, setting out to write a fine play, a spacious play, with England as its subject, no less a thing. He is now to crown the achievement of the earlier histories, and, above all, of the last two, in which he had so 'found himself'. He is to bring that popular favourite Prince Hal to a worthy completion; and to this obligation—though against his formal promise to the public—he sacrifices Falstaff. It is easy to see why. Could Falstaff reform and be brought back into the company of the reformed Henry? No. Once before Shakespeare has hinted to us that the fat knight, if he grow great, shall grow less, purge, leave sack, and live cleanly. But not a bit of it. *Henry IV, Part II*, when it came, found him more incorrigible than ever. On the other hand, had Falstaff made his unauthorized way to France, how could Henry's new dignity suffer the old ruffian's ironic comments on it? He had run away with his creator once: better not risk it. So to his now unimpeachable hero Shakespeare has to sacrifice his greatest, his liveliest creation so far. Does the hero reward him? No one could say that Henry is ill-drawn or uninteresting. But, when it comes to the point, there seems to be very little that is dramatically interesting for him to do. Here is a play of action,

and here is the perfect man of action. Yet all the while Shakespeare is apologizing—and directly apologizing—for not being able to make the action effective. Will the audience, for heaven's sake, help him out? One need not attach too much importance to the formal modesty of the prologue. . . . This might be merely the plea of privilege that every playwright, ancient or modern, must tacitly make. But when we find the apology repeated and repeated again, and before Act V most emphatically of all; when we find there the prayer to his audience

. . . to admit the excuse  
Of time, of numbers, and due course of things  
Which cannot in their huge and proper life  
Be here presented—

does it not sound a more than formal confession, and as if Shakespeare had distressfully realized that he had asked his theatre—mistakenly; because it must be mistakenly—for what it could not accomplish?

Turn now to Henry himself. When do we come closest to him? Not surely in the typical moments of the man of action, in

Once more unto the breach, dear friends, once more . . .

and upon like occasions. But in the night before Agincourt, when, on the edge of likely disaster, he goes out solitary into the dark and searches his own soul. This is, of course, no new turn to the character. Prince Hal at his wildest has never been a figure of mere fun and bombast. Remember the scenes with his father and with Hotspur. Still, soul-searching is—if one may use such a phrase of Majesty—not his long suit; and the passage, fine as it is, has the sound of a set piece. It is rhetoric rather than revelation.

In the later speech to Westmorland:

We few, we happy few, we band of brothers . . .

Henry, set among his fellows, is more himself. But Shakespeare makes practically no further attempt to show us the inner mind of the man. The Henry of the rest of Act IV is the Henry of the play's beginning. While, since for Act V some new aspect of the hero really must be found, we are landed with a jerk (nothing in the character has prepared us for it) into a rollicking love scene. And this well-carpentered piece of work is finished.

I daresay it was a success, and the Shakespeare who lived to please and had to please to live, may have been content with it. But the other, the daring, the creative Shakespeare, who had now known what it was to have Shylock, Mercutio, Hotspur, and Falstaff come to life, and abound in unruly life, under his hands—was he satisfied? No doubt he could have put up as good a defence as many of his editors have obliged him with both for hero and play, for its epic quality and patriotic purpose. Though had he read in the preface to the admirable Arden edition that—

Conscientious, brave, just, capable and tenacious, Henry stands before us the embodiment of worldly success, and as such he is entitled to our unreserved admiration . . .

I think he would have smiled wryly. For he was not the poet to find patriotism an excuse for the making of fine phrases. And he knew well enough that neither in the theatre nor in real life is it these 'embodiments of worldly success' that we carry closest in our hearts, or even care to spend an evening with.

No, he had set himself this task, and he carried it through conscientiously and with the credit which is sound workmanship's due. But I detect disappointment with his hero, and—not quite fancifully, I believe—a deeper disillusion with his art. The 'daemonic' Shakespeare, then, was only a lesson to the good. But it was a valuable lesson. He had learnt that for presenting the external pageantry of great events his theatre was no better than a puppet-show; and that though the art of drama might be the art of presenting men in action, your successful man of action did not necessarily make the most interesting of heroes. For behind the action, be the play farce or tragedy, there must be some spiritually significant idea, or it will hang lifeless. And this is what is lacking in *Henry V*.

From GRANVILLE-BARKER, *From 'Henry V' to 'Hamlet'*, British Academy Lecture (1925), reprinted in *Aspects of Shakespeare* (1933).

## APPENDIX I

### THE LIFE OF WILLIAM SHAKESPEARE

(condensed from Sir Edmund Chambers's *William Shakespeare*)

WILLIAM SHAKESPEARE was born of middle-class parents at Stratford-on-Avon, a provincial market town of some importance, at an uncertain date between April 24, 1563, and April 23 1564. His parents were natives of Warwickshire. His father, John Shakespeare, whose principal business was that of glover, rose high in civic life, becoming alderman in 1563 and bailiff in 1568, but later fell on evil days. His mother was Mary Arden. Shakespeare was educated at King Edward VI's Grammar School, Stratford, where he must have learnt a fair amount of Latin, if little or no Greek. He married in 1582 Anne Hathaway, and his first child, a daughter, was baptized in May 1583, to be followed in February 1585 by twins, Hamnet (died 1596) and Judith, who survived her father.

We have no certain information as to Shakespeare's life between 1584 and 1592. There is an early tradition that he stole deer from Sir Thomas Lucy of Charlecote. We know Shakespeare was in London by 1592, but not when he went there. During these years Shakespeare must have acquired the varied knowledge and experience of life shown in his plays.

The mention of Shakespeare in a death-bed letter of the playwright Greene in September 1592 shows that as a writer for the stage Shakespeare was just becoming a serious rival to the university wits—Marlowe, Peele, Nashe, and Lodge. The years when the theatres were closed on account of plague gave time for the poems, *Venus and Adonis* (1593) and *Lucrece* (1594), both dedicated to the Earl of Southampton. By March 1595 Shakespeare was a shareholder in the acting company of the Lord Chamberlain's men, who divided with the Admiral's men the command of the London stage from about 1594 to 1603. For this company, which later became the King's men, Shakespeare seems to have written during the rest of his career. After 1599 most of his plays were performed at the Globe Theatre.

Shakespeare probably wrote his *Sonnets* between 1595 and 1600, but they were not printed till 1609.

In 1596 Shakespeare obtained a grant of arms; in 1597 he bought New Place, a substantial house and garden at Stratford, but he is still found living in London in 1597, 1599, and 1604. Shakespeare occasionally appeared as an actor himself, chiefly before 1598.

About 1610 Shakespeare retired to Stratford, and he wrote no more after 1613. He took no part in civic life, and died on April 23, 1616. There is no reason to reject the report that he died of fever contracted from drinking too hard at a merry meeting with Drayton and Ben Jonson. The family is extinct.

# TABLE OF APPROXIMATE DATES OF SHAKESPEARE'S PLAYS

1590-1.

*2 Henry VI.*

*3 Henry VI.*

1595-6.

*Richard II.*

*Midsummer-Night's Dream.*

1591-2.

*1 Henry VI.*

1596-7.

*King John.*

*Merchant of Venice.*

1592-3.

*Richard III.*

*Comedy of Errors.*

1597-8.

*1 Henry IV.*

*2 Henry IV.*

1598-4.

*Titus Andronicus.*

*Taming of the Shrew.*

1598-9.

*Much Ado About Nothing.*

*Henry V.*

1594-5.

*Two Gentlemen of Verona.*

*Love's Labour's Lost.*

*Romeo and Juliet.*

1599-1600.

*Julius Caesar.*

*As You Like It.*

*Twelfth Night.*

1600-1.	1606-7.
<i>Hamlet.</i>	<i>Antony and Cleopatra.</i>
<i>Merry Wives of Windsor.</i>	
	1607-8.
1601-2.	<i>Coriolanus.</i>
<i>Troilus and Cressida.</i>	<i>Timon of Athens.</i>
	1608-9.
1602-3.	<i>Pericles.</i>
<i>All's Well that Ends Well.</i>	
	1609-10.
1603-4.	<i>Cymbeline.</i>
∴ ———	
	1610-11.
	<i>Winter's Tale.</i>
1604-5.	
<i>Measure for Measure.</i>	1611-12.
<i>Othello.</i>	<i>Tempest.</i>
1605-6.	1612-13.
<i>King Lear.</i>	<i>Henry VIII.</i>
<i>Macbeth.</i>	<i>Two Noble Kinsmen.</i>

## APPENDIX II

## A NOTE ON METRE

SHAKESPEARE'S plays are written for the most part in blank verse. Though all unrhymed verse might be called 'blank verse', the term was specially applied as early as 1589 to unrhymed lines consisting normally of ten syllables alternately unstressed and stressed. This kind of verse had been in use on the Elizabethan stage for a generation before Shakespeare began writing plays, and his immediate predecessor Marlowe had brought it to perfection in his 'mighty line'. English verse is usually described in terms borrowed from classical literature, and the line used for blank verse is therefore technically defined as an iambic pentameter—that is, a line of five feet in which each foot consists of an iambus, an iambus being a foot in which a short syllable is followed by a long one, usually repre-

sented thus:  $\cup -$ . English verse, however, is not a matter of short and long syllables, but of unstressed and stressed syllables, better indicated by placing accentual marks on the stressed syllables.

For an example of a normal line of blank verse, we may take *Henry V*, III. i. 15:

Now sét | the teéth, | and strétch | the nós|thrill wide.

But whereas the variations allowed from the pattern were strictly limited in classical verse, in English verse very few lines conform exactly to the pattern. Sometimes the alternation of unstressed and stressed syllables is reversed in one or more feet of a line, and often extra syllables are admitted, both these variations being illustrated in I. Chorus. 27:

Printing | their próud | hoófs i' the | receív|ing eárrh.

Such variations are often subtly descriptive; in the line just quoted, for instance, the unexpected jerks in the flow of the line suggest the restless stamping of the horses.

In *Henry V* there are many lines in which a stress falls on an unimportant word, such as a preposition. A natural delivery gives a lighter stress in such cases, and this imparts a more rapid movement to the line, thereby suggesting the energy or emotion of the speaker; for example (indicating the lighter stresses by brackets), in the first four lines of the play:

Ó! for | a Múse | of fire, | that wóuld | ascénd  
The bríght|est heav|en of | invén|tion:  
A kíng|dom for | a stáge, | prínces | to áct,  
And mon|archs to | behold | the swéll|ing scéne!

Occasionally a line is extended and becomes an alexandr i.e. a line of twelve syllables with six stresses: e.g. I. ii. 208; II. i. 62; II. ii. 168; III. iii. 5; III. v. 24; III. vi. 39, 48; IV. Chorus. 22, 26; IV. iii. 18, 33; V. Chorus. 29.

It is essential for all readers of Shakespeare to acquire a sense of the normal pattern of the line of five stresses; but when



this has been acquired, the lines should always be read according to the sense, and the metre left to take care of itself. A brief treatment of Shakespeare's variations is given in Dowden's *Shakespeare Primer*.

There is not much use of rhyme in *Henry V*. It is employed:

(1) To mark the end of each speech of Chorus, or the end of a scene, as in more than half the scenes.

(2) To mark an emphatic point within a scene (as in i. ii. 287-8, 295-6, iii. iii. 42-3, iv. ii. 36-7, v. ii. 343-4).

(3) For a popular saying (i. ii. 167-8), and for snatches of song (iii. ii. 6-9, 13-18).

(4) For the Epilogue, which is in the form of a sonnet.

Finally, in many passages prose is used instead of verse:

(1) For the talk of comic characters—Fluellen, Macmorris, Jamy, Nym, Bardolph, the Boy, and the Hostess; for such characters verse would be too dignified. Pistol, on the other hand, speaks a mock-heroic kind of verse to suggest his braggart character. F fails to see the point of this, however, and mistakenly prints his lines as prose because he is a comic character. Gower's lines are in prose, partly to represent him as a straightforward soldier, and partly because his conversation is with the comic characters.

(2) To make a conversation definitely natural: (i) in the conversations between Henry and his soldiers (in iv. i. 84-221, and in most of iv. vii. 89-164 and iv. viii. 22-52); (ii) in the wooing scene (v. ii. 98-276), which, after opening with four lines of courtly verse, descends to the lower pitch of prose in order to make the wooing bluff and hearty rather than romantic.

(3) To represent the lively talk of courtiers in light-hearted mood: (i) when the French nobles jest on the eve of battle (iii. vii); (ii) in the dialogue immediately following the wooing scene (v. ii. 277-319).

(4) In proclamations or formal documents which would naturally be in prose (as in ii. ii. 145-50, iii. vi. 115-38, and v. ii. 326-31).

(5) For the comic scene in French (iii. iv).

## APPENDIX III

## EXTRACTS FROM HOLINSLED

## A. THE CONSPIRACY AT SOUTHAMPTON

(cf. II. Chorus and II. ii)

THE night before the day appointed for their departure, he was credibly informed that Richard earl of Cambridge brother to Edward duke of York, and Henry lord Scroop of Masham lord treasurer, with Thomas Gray a knight of Northumberland, being confederate together, had conspired his death: wherefore he caused them to be apprehended. The said lord Scroop was in such favour with the king that he admitted him sometime to be his bedfellow, in whose fidelity the king reposed such trust, that when any private or public counsel was in hand this lord had much in the determination of it. For he represented so great gravity in his countenance, such modesty in behaviour, and so virtuous zeal to all godliness in his talk, that whatsoever he said was thought for the most part necessary to be done and followed. Also the said sir Thomas Gray (as some write) was of the king's privy counsel.

These prisoners, upon their examination, confessed that, for a great sum of money which they had received of the French king, they intended verily either to have delivered the king alive into the hands of his enemies, or else to have murdered him before he should arrive in the duchy of Normandy. When king Henry had heard all things opened which he desired to know, he caused all his nobility to come before his presence, before whom he caused to be brought the offenders also, and to them said, 'Having thus conspired the death and destruction of me, which am the head of the realm and governor of the people, it may be (no doubt) but that you likewise have sworn the confusion of all that are here with me, and also the desolation of your own country. To what horror (O lord) for any true English heart to consider, that such an execrable iniquity should ever so bewray you, as for pleasing of a foreign enemy to imbrue your hands in your blood, and to ruin your own native soil. Revenge herein touching my person though I seek

not, yet for the safeguard of you, my dear friends, and for due preservation of all sorts, I am by office to cause example to be showed. Get ye hence therefore, ye poor miserable wretches, to the receiving of your just reward, wherein God's majesty give you grace of his mercy and repentance of your heinous offences.' And so immediately they were had to execution.

## B. THE END OF THE BATTLE OF AGINCOURT

(cf. iv. vi-viii)

But when the outcry of the lackeys and boys, which ran away for fear of the Frenchmen thus spoiling the camp, came to the king's ears, he, doubting lest his enemies should gather together again and begin a new field, and mistrusting further that the prisoners would be an aid to his enemies, or the very enemies to their takers indeed if they were suffered to live, contrary to his accustomed gentleness commanded by sound of trumpet that every man (upon pain of death) should incontinently slay his prisoner. When this dolorous decree and pitiful proclamation was pronounced, pity it was to see how some Frenchmen were suddenly sticked with daggers, some were brained with poll-axes, some slain with malls, other had their throats cut, and some their bellies paunched [= ripped], so that in effect, having respect to the great number, few prisoners were saved. . . .

Some write, that the king perceiving his enemies in one party, to assemble together, as though they meant to give a new battle for preservation of the prisoners, sent to them an herald, commanding them either to depart out of his sight, or else to come forward at once and give battle: promising herewith, that if they did offer to fight again, not only those prisoners which his people already had taken, but also so many of them as in this new conflict which they thus attempted should fall into his hands, should die the death without redemption.

The Frenchmen, fearing the sentence of so terrible a decree, without further delay parted out of the field. And so about four of the clock in the afternoon the king, when he saw no appearance of enemies, caused the retreat to be blown; and gathering his army together, gave thanks to almighty God for so happy a victory, causing his prelates and chaplains to sing this psalm: *In exitu Israel de Aegypto*, and commanded every man to kneel

down on the ground at this verse: *Non nobis Domine, non nobis, sed nomini tuo da gloriam*. Which done, he caused *Te Deum* with certain anthems to be sung, giving laud and praise to God, without boasting of his own force or any human power. . . .

In the morning, Montjoy king at arms and four other French heralds came to the king to know the number of prisoners, and to desire burial for the dead. Before he made them answer (to understand what they would say) he demanded of them why they made to him that request, considering that he knew not whether the victory was his or theirs. When Montjoy by true and just confession had cleared that doubt to the high praise of the king, he desired of Montjoy to understand the name of the castle near adjoining: when they had told him that it was called Agincourt, he said, 'Then shall this conflict be called the battle of Agincourt'. . . .

There were taken prisoners, Charles duke of Orleance nephew to the French king, John duke of Burbon, the lord Bouciqualt one of the marshals of France (he after died in England), with a number of other lords, knights, and esquires, at the least fifteen hundred, besides the common people. There were slain in all of the French part to the number of ten thousand men, whereof were princes and noble men bearing banners one hundred twenty and six; to these, of knights, esquires, and gentlemen, so many as made up the number of eight thousand and four hundred (of the which five hundred were dubbed knights the night before the battle), so as of the meaner sort not past sixteen hundred. Amongst those of the nobility that were slain these were the chiefest: Charles lord de la Breth high constable of France, Jaques of Chatillon lord of Dampier admiral of France, the lord Rambures master of the cross-bows, sir Guischard Dolphin great master of France, John duke of Alanson, Anthonie duke of Brabant brother to the duke of Burgognie, Edward duke of Bar, the earl of Nevers another brother to the duke of Burgognie, with the earls of Marle, Vaudemont, Beaumont, Grandprée, Roussie, Fauconberge, Foix and Lestrake, beside a great number of lords and barons of name.

Of Englishmen, there died at this battle Edward duke of York, the earl of Suffolk, sir Richard Kikelie, and Davie Gamme

esquire, and of all other not above five and twenty persons, as some do report ; but other writers of greater credit affirm that there were slain above five or six hundred persons. Titus Livius saith that there were slain of Englishmen, beside the duke of York and the earl of Suffolk, an hundred persons at the first encounter.

### C. KING HENRY'S RETURN TO LONDON

(cf. v. Chorus)

The mayor of London, and the aldermen, apparelled in orient grained scarlet, and four hundred commoners clad in beautiful murrie, well mounted, and trimly horsed, with rich collars and great chains, met the king on Blackheath, rejoicing at his return : and the clergy of London, with rich crosses, sumptuous copes, and massy censers, received him at saint Thomas of Waterings with solemn procession.

The king, like a grave and sober personage, and as one remembering from whom all victories are sent, seemed little to regard such vain pomp and shows as were in triumphant sort devised for his welcoming home from so prosperous a journey, insomuch that he would not suffer his helmet to be carried with him, whereby might have appeared to the people the blows and dints that were to be seen in the same ; neither would he suffer any ditties to be made and sung by minstrels of his glorious victory, for that he would wholly have the praise and thanks altogether given to God.

### D. A CHARACTER-SKETCH OF KING HENRY

This Henry was a king of life without spot, a prince whom all men loved, and of none disdained, a captain against whom fortune never frowned, nor mischance once spurned, whose people him so severe a justicer both loved and obeyed (and so human withal) that he left no offence unpunished, nor friendship unrewarded ; a terror to rebels, and suppresser of sedition, his virtues notable, his qualities most praiseworthy.

In strength and nimbleness of body from his youth few to him comparable, for in wrestling, leaping, and running, no man well able to compare. In casting of great iron bars and heavy stones he excelled commonly all men, never shrinking at cold,

nor slothful for heat; and when he most laboured, his head commonly uncovered; no more weary of harness than a light cloak, very valiantly abiding at needs both hunger and thirst; so manful of mind as never seen to quench at a wound, or to smart at the pain; nor to turn his nose from evil savour, nor close his eyes from smoke or dust; no man more moderate in eating and drinking, with diet not delicate, but rather more meet for men of war than for princes or tender stomachs. Every honest person was permitted to come to him, sitting at meal, where either secretly or openly to declare his mind. High and weighty causes as well between men of war and other he would gladly hear, and either determined them himself, or else for end committed them to others. He slept very little, but that very soundly, insomuch that when his soldiers sung at nights, or minstrels played, he then slept fastest; of courage invincible, of purpose unmutable, so wisehardy always as fear was banished from him; at every alarum he first in armour and foremost in ordering. In time of war such was his providence, bounty and hap, as he had true intelligence not only what his enemies did, but what they said and intended; of his devices and purposes few, before the thing was at the point to be done, should be made privy.

He had such knowledge in ordering and guiding an army, with such a gift to encourage his people, that the Frenchmen had constant opinion he could never be vanquished in battle. Such wit, such prudence, and such policy withal, that he never enterprised any thing before he had fully debated and forecast all the main chances that might happen, which done, with all diligence and courage he set his purpose forward. . . . Wantonness of life and thirst in avarice had he quite quenched in him; virtues indeed in such an estate of sovereignty, youth, and power, as very rare, so right commendable in the highest degree. So staid of mind and countenance beside, that never jolly or triumphant for victory, nor sad or damped for loss or misfortune. For bountifulness and liberality, no man more free, gentle, and frank, in bestowing rewards to all persons, according to their deserts: for his saying was, that he never desired money to keep but to give and spend. . . .

Of person and form was this prince rightly representing his

heroical affects [= disposition], of stature and proportion tall and manly, rather lean than gross, somewhat long-necked and black-haired, of countenance amiable; eloquent and grave was his speech, and of great grace and power to persuade: for conclusion, a majesty was he that both lived and died a pattern in princehood, a lode-star in honour, and mirror of magnificence: the more highly exalted in his life, the more deeply lamented at his death, and famous to the world alway.

[A list is here added of the passages in *Henry V* which are based on Holinshed, with references to the corresponding passages in Holinshed. These references are to the pages and lines in the edition of Holinshed's account of the reign of Henry V by Wallace and Hansen, published by the Clarendon Press, Oxford (e.g. 8<sup>30</sup>-9<sup>15</sup> = from line 30 of page 8 to line 15 of page 9).

<i>Henry V</i>	Holinshed	<i>Henry V</i>	Holinshed
I. Cho. 6-8	78 <sup>33-6</sup>	IV. Cho. 17-22	{ 32 <sup>13-16</sup> 35 <sup>38</sup> -36 <sup>1</sup>
I. i. 1-20	8 <sup>30</sup> -9 <sup>15</sup>	22-8	32 <sup>16-23</sup>
24-69	2 <sup>17-28</sup>	28-47	31 <sup>22-32</sup>
75-81	10 <sup>39</sup> -11 <sup>5</sup>	IV. i. 13-15	37 <sup>1-3</sup>
I. ii. 1-220	9 <sup>15</sup> -12 <sup>3</sup>	185-6	34 <sup>34</sup> -35 <sup>7</sup>
234-97	7 <sup>1-11</sup>	287-9	3 <sup>28</sup> -4 <sup>3</sup>
II. ii.	18 <sup>3</sup> -19 <sup>24</sup>	IV. ii. 61-2	36 <sup>22-5</sup>
II. iv.	{ 12 <sup>24</sup> -13 <sup>30</sup> 17 <sup>22-40</sup>	IV. iii. 3	32 <sup>11-12</sup>
III. Cho. 28-32	15 <sup>15</sup> -16 <sup>41</sup>	16-67	35 <sup>8-32</sup>
III. i-iii.	22 <sup>8</sup> -25 <sup>36</sup>	79-127	36 <sup>9-15</sup>
III. v.	30 <sup>13-26</sup>	130-2	33 <sup>83-8</sup>
III. v. 40-5	{ 41 <sup>16-18</sup> 41 <sup>29-37</sup>	IV. vi. 35-vii. 10	38 <sup>12</sup> -39 <sup>2</sup>
54-5	36 <sup>1-3</sup>	IV. vii. 52-62	39 <sup>10-19</sup>
64-6	30 <sup>40-41</sup>	63-88	39 <sup>36</sup> -40 <sup>6</sup>
III. vi. 24-58 } 95-110 } 111-64 142-3	30 <sup>2-8</sup> 30 <sup>24-35</sup> 29 <sup>31</sup> -30 <sup>2</sup>	150-1	37 <sup>38</sup> -38 <sup>1</sup>
III. vii. 138	33 <sup>15-17</sup>	IV. viii. 68-101	41 <sup>16</sup> -42 <sup>5</sup>
IV. Cho. 4-9	31 <sup>39</sup> -32 <sup>5</sup>	101-18	39 <sup>24-32</sup>
		V. Cho. 14-28	43 <sup>1-19</sup>
		38-39	44 <sup>25-8</sup>
		V. ii. 38-62	92 <sup>8-13</sup>
		326-31	102 <sup>33</sup> -103 <sup>31</sup>





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